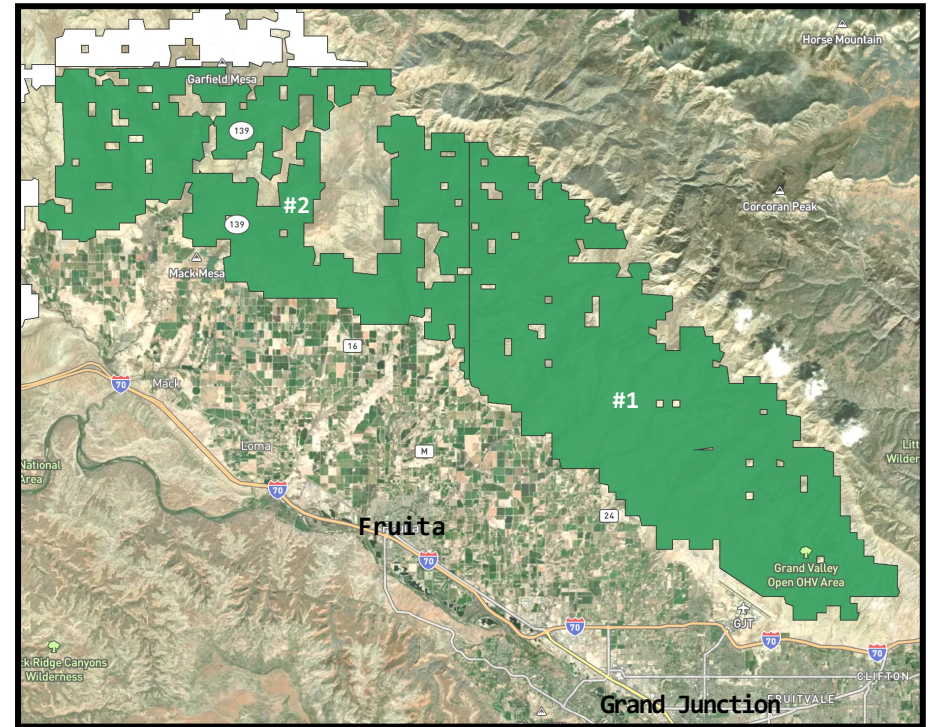


"The most revolutionary thing one can do is always to proclaim loudly what is happening." Rosa Luxemburg

"Revolution is simply the culminating point of Evolution"



From the American Enterprise Institute's interactive Homesteading 2.0 Map. AEI identifies 185.78 square miles of public land north of Grand Junction and Fruita to develop into a "Freedom City" run outside of state and federal jurisdiction as corporate fiefdoms.

GJ: FREEDOM CITY USA? NO!

By Jacob Richards

A cabal of tech-bro oligarchs have their greedy eyes on almost 200 square miles of public land near Grand Junction and Montrose, as potential sites for their dystopian deregulated company towns, that they are unironically calling Freedom Cities.

Back on the campaign trail in March of 2023, Trump released a video calling for the creation of ten Freedom Cities across the country, but mostly in the west on public land. It became a plank in Trump's platform.

Freedom Cities are envisioned to be tech hubs free of pesky environmental, labor, food and drug safety laws, and nuclear energy regulation. These corporate fiefdoms are to operate outside of our normal legal framework, and like company towns of old, the owners would have all of the power.

The Freedom Cities Coalition, founded by NeWay Capital is leading the push in Washington to make freedom cities a reality. NeWay capital is tied into Prospera, Honduras, a crypto-state within a state, a proto-

FREEDOM CITY on Page THREE

PUBLIC DENIED ACCESS TO D51 SCHOOL BOARD MEETING



Mesa County School District teachers denied entrance into the May 20 school board meeting, huddle around a TV trying to follow the proceedings. Photo courtesy of Sean Henry.

By Nancy Blain

District 51 teachers started to show up on Tuesday, May 20th, as early as 4:00pm outside the Harry Butler Board Room at R-5 High School where public school board meetings are traditionally held. The meeting didn't start until 5:00, but folks in red t-shirts with MVEA logos got there ahead of time to hand out packets of budget information to everyone who arrived, and to stand on the corner of Grand and N. 22nd Street holding supportive signs.

Secondary teachers' classes end at 3:30, so that means these teachers came straight from a full day of teaching; anyone who teaches elementary is done at 4:00 and likely couldn't make it to R-5 until 4:30 or so. Yet there they were, many with written statements to read during the time allotted for public comment, almost all in "Red for Ed" shirts, skipping dinner and

spending more time away from their families to make their voices heard. The subject: the impasse the school board forced MVEA (Mesa Valley Educators Association, the local teacher's union) into after weeks of "negotiations" that went nowhere.

For the second year in a row, the board sent their lawyer, Tammy Eret, to negotiations to say, "No," to everything the MVEA negotiations team talked about, not even deigning to sit at the table themselves with teachers and union leaders to listen and discuss—you know, the whole point of negotiating. Not many people realize that teachers' contracts must be negotiated every year, with both sides agreeing on any changes, additions, or subtractions from existing language. Negotiations always take place in April and May, the time when teachers are most exhausted and burned out, and are usually the most busy as well

TEACHERS on page FOUR

Events & Orgs: Praxis in Action

Mutual Aid Partners' Distro Day!

Every Tuesday!
10:30am to 1pm

With the closure of the Resource Center the Distro has relocated!

THE NEW LOCATION IS AT 402
GRAND AVE. Grand Junction.
Next to the Good Samaritan Clinic.

Black Citizens and Friends will be hosting the annual Juneteenth

June 14th
At Lincoln Park
2pm-6pm

Cortez Food Not Bombs

Serves a community meal every Sunday at
Veterans Park. 12pm-2pm
Cortez, Colorado

Solidarity Not Charity

Free Food for Free People
Feeds every Saturday at 4pm at the Resource Center. Grand Jct.
solidaritynotcharitygjin@gmail.com

Pro-Palestine Rally

Join Humanity and Justice Advocates of Grand Junction, for their bi-weekly rally against genocide in Palestine.
12th and North
10:30am to 12:30pm June 14 and May 28

Falconer Workers' Society

Anti-Capitalist and Revolutionary Book Club
Grand Junction. Email for an invite.
falconerworkerssociety@gmail.com

Be the Media! Help Edit, Write, Distro The Revolutionist

therevolutionistgj@gmail.com

Join the Mesa County

**Democratic Socialist of America
(DSA)**

Memberships are on a sliding scale!
www.mesadsa.org

Contact the local chapter:

info@mesadsa.org

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BRIEF From Page THIRTEEN

afford a basic quality of life. Expect this number to increase significantly in the coming years. The American Dream is not just dead—it is starting to stink.

D49 Sues CHSSA

Last month we reported on D51 School Board Member Andrea Haitz, Barbara Evanson, and Angela Lema signing on to a letter drafted and pushed by right-wing

Toxic Tubes By Ky



education lawyer, Brad Miller demanding that the Colorado High School Sports Association bar trans athletes from competing in high school sports. Well now Pueblo D49 has filed suit. D49 of course is one of Brad Miller's clients.

GJ Resource Center to Closed June 10

After a year and a half the tent is coming down. It was used to deflect political heat the city of GJ was getting after undemocratically and unilaterally shutting down Whitman Park. A highly controlled institution environment was never going able to meet the needs of the unhoused, as well as they could for themselves (with decentralized community acts of mutual aid.) in that park. RE-OPEN WHITMAN PARK. All of the Resource Center's drama and special meetings stem from the short-sighted closure of Whitman.

LA UPRISING SPREADS

In what looks like a repeat of BLM uprising of 2020, resistance to the violent destruction of families and communities, has erupted. Large confrontational protests have begun in most large cities. Find ways to be in solidarity with those in the streets.

Supreme Court Unanimously Overturns 'Bomb Train' Ruling

At the end of May, the Supreme Court overturned a lower court's injunction preventing the Utah Basin Railroad. The ruling limits NEPA and will fast track more fossil fuel projects in the future. Eight to ten "bomb trains," are expected to roll through the Grand Valley each day.

FREEDOM CITY From Page ONE

Freedom City, that has the backing of tech-billionaires like Peter Thiel, and Mark Anderson. Other FCC partners include Frontier Foundation, American Enterprise Institute, Foundation for American Innovation.

Back in March, Nick Allen, with the Frontier Foundation named Grand Junction specifically as a potential site for a Freedom City, in an interview with *Wired Magazine*.

Additionally, The American Enterprise Institute, a well-established conservative think tank, has created an interactive "Homesteading 2.0" map of public lands that they would like to see developed.

The AEI identified two parcels of land north of Grand Junction totaling 143.02 square miles as the #1 and #2 best prospects for a Freedom City in Colorado. The AEI estimates that the parcels north of Grand Junction and Fruita combined could house some 376,206 people. For context, currently the population of Mesa County is roughly 161,000 people. The AEI map also identifies an additional 42.76 square miles of public land north of Mack that they think could be developed.

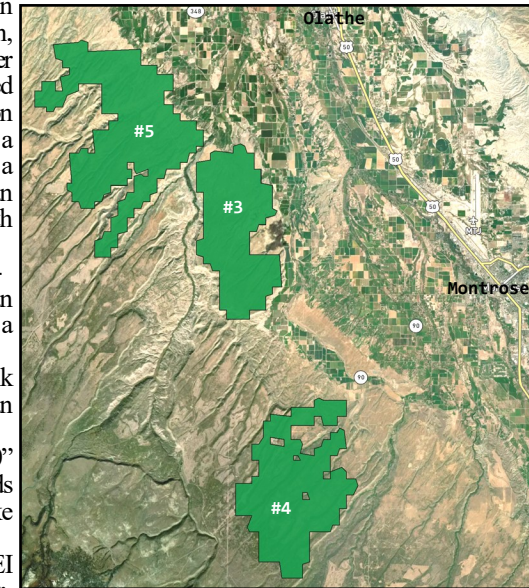
The next three best Freedom City sites in Colorado, according to the AEI, are west of Olathe and Montrose, and total 37.64 square miles. With an estimated potential population of 99,034 people.

The Revolutionist has gotten a copy of the draft Freedom Cities Act. The Act authored by Tom W. Bell, a legal professor at Chapman University, is currently being shopped around Washington, D.C.

Prospera Chief of Staff, Trey Goff, working with the Freedom Cities Coalition told *Wired*, "The energy in DC is absolutely electric," adding, "you can tell in meetings with the people involved that

they have the mandate to do some of the more hyperbolic, verbose things Trump has mentioned."

The draft is clear about the lawless nature of these proposed company towns, "state-law shall be preempted within the boundaries of an Freedom City," and that federal laws like the



The AEI has additionally identified three parcels of land near Montrose totaling 37.64 square miles

Internal Revenue Code, National Environmental Policy Act, Clean Water Act, Endangered Species Act, Clear Water Act, Davis-Bacon Act (labor rights), OSHA, Affordable Care Act (Obamacare), and the Fair Labor Standards Act, would be "waived, modified or adjusted."

The draft legislation lays out criteria for Freedom Cities, one of which gives us a clue of which industries are looking to benefit from these corporate run tech-cities. One criteria looks for proposals that are, "driving innovation in nuclear and data centers, advanced manufacturing and biotech, defense and space."

While the Freedom Cities Act, is still just a proposal, there is currently legislation in the Senate that would seek to sell off three million acres of National Forest and BLM lands to pay for Trump's tax cuts in the 'Big Brutal Bill,' which could also pave the way for the creation of Freedom Cities.

The development of a Freedom City in the Grand Valley would be a catastrophe. It would likely require the dewatering of much of our local farmland. It would require the development of lands where people hike, ride dirt bikes and recreate, and it would forever change our semi-rural way of life. Grand Valley as Freedom City, USA—Hell No!

Links, sources, and draft Freedom Cities Act are on our website: therevolutionistgj.org.

TEACHERS from Page TWO

with graduations, end-of-year celebrations, and tons of grading to do. The timing may be intentional to decrease teacher involvement.

Flyers provided to teachers by MVEA earlier that week state, "The D51 Negotiations Team initiated the impasse process... [as] a result of D51's failure to support our colleagues on issues such as staff salaries, staff safety, class sizes, and student behavior." These flyers were provided to all teachers, counselors, and school psychologists, not just union members, because MVEA works for, fights for, and protects all teachers, counselors, and psychs, not just those who pay union dues.

The flyer goes on to summarize D51's response to some of MVEA's proposed contract language. The board—excuse me, the board's lawyer—said that "money is a hindrance to the request" for class size guidelines (which would provide official guidance on a reasonable number of children per classroom, something that doesn't exist in the current contract), but the board has "failed to adequately explain why and provide financial compromises." They just had their lawyer say, "No."

The board "proposed the formation of a committee" to address staff safety after they disregarded MVEA's proposed language, which is "a tactic they have used to create the illusion of collaboration." I am reminded of a comic where a man in slacks and a tie is told by someone sitting behind a desk in a suit, "We want to include you in this decision without letting you affect it." Par for the course for D51 "leadership." These are just two of the issues Mesa County's teachers have said they are most concerned about, but unsurprisingly, the school board has dismissed their concerns and lied through their teeth about the reasons they are unwilling to talk about solutions.

Anyway, there they were at 4:00, 4:30, 4:45, the sea of red shirts growing as coworkers

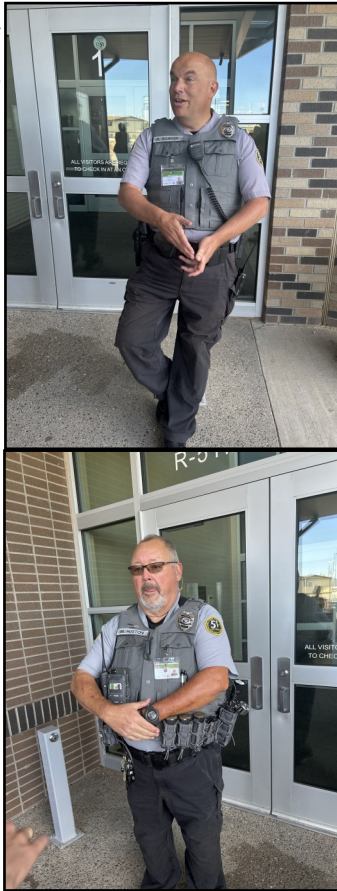
greeted each other and encouraged one another to "Hang in there!" It was two days before the last day of school, and instead of grading finals or winding down at home after a crazy day, they were standing outside at R-5. The doors remained locked with two uniformed D51 security officers, R. Barker and M. Huston according to their name tags, guarding them. MVEA leadership made sure that the sign-up sheet for public comment was brought outside so people with statements to give could put their names on the list.

At about a quarter to 5:00, students getting special recognitions began to arrive with their beaming family members. The crowd was informed that only students and their guests would be allowed inside, then once recognitions were finished, the remainder of the crowd would be permitted in. This was disappointing since not only was it sunny and hot outside with little shade on the south side of the building, but educators and community members were eager to share their thoughts with the school board—and maybe get a seat inside instead of standing at the back and sides as has happened many times at board meetings around negotiations time.

Students and families were checked off on a list at the door, and no one else was allowed inside. How did they know whether the group with a student was actually their family member or the teacher who nominated or taught them? Unclear. What was very clear was that no one wearing a red MVEA shirt was allowed inside.

Several teachers were allowed in to see their students receive an award, but none of them were in red shirts.

By this time, the crowd was pretty upset that the public meeting, open to the public, was blocking the public from entering and attending the meeting. This is in violation of the Colorado Open Meetings Law, also known as



D51 security officers barring teachers and citizens from attending the May 20, meeting

TEACHERS on Page FIVE

JUNE NEWS BRIEFS

US Quietly Launches Largest Air Strike in History Against Somalia

Admiral James Kilby, while speaking at an event hosted by the Council on Foreign Relations, revealed that while the Navy's 6th Fleet was illegally bombing Yemen, the strike group also quietly carried out the "largest air strike in history" in Somalia. Some 125,000 pounds of ordnance were dropped on alleged militants. Kilby's ship the USS Truman also came back from deployment having lost three F/A 18 Hornets at the cost of 70 million dollars each.

Campus Hunger Strikes Continue

Students at Yale, University of Oregon, Stanford, UCLA and the California university system continue their ongoing hunger strikes demanding their Universities divest from Israel. More students are joining the strike. Strikers are starting to report deteriorating health of those on the hunger strike. UCLA student and model Maya Abdullah has been hospitalized after nine days without food.

Moody's Downgrades US Credit Rating

Moody's has downgraded the USA's credit rating, the move brings the rating agency inline with the other agencies that have already downgraded America's credit. Mounting national debt was the reason behind this move.

Polis Betrays Workers, Vetoes Bill

Polis says many pretty and reasonably sounding things, but his true loyalties come out when he reaches for his veto pen. On May 13, Polis vetoed the Workers Protection Act. "Governor Polis has chosen to protect an 80-year-old, anti-union law over the rights of working Coloradans," said Stephanie Felix-Sowry, President of SEIU Local 105.

Israel Allows Aid While Launching a Major Ground Offensive

A trickle of humanitarian aid has been allowed into Gaza after almost three months of Israeli blockade, after the U.N. reported that 14,000 children are likely to die of malnutrition in the next couple of days if aid wasn't immediately allowed into Gaza. At the same time IDF forces launched a large operation in northern Gaza called 'Gideon's Chariots.' At home, the MAGA regime is promising to forcibly relocate one million Palestinians to civil-war torn

Libya.

Genrich To Get New Trial; Rubenstein to Waste \$\$\$ on Another Appeal

In 1993, James Genrich was convicted of a series of seemingly unrelated pipe bombings in Grand Junction. Two people were killed and 28-year-old Genrich was convicted largely on tool mark 'evidence' on a wire from an exploded bomb. Tool mark evidence has largely been discredited as subjective rather than scientific. In 2023, Judge Gurly vacated Genrich's conviction and ordered a new trial, but District Attorney Rubenstein appealed and last month an appeal court reaffirmed that justice demands a new trial for Genrich. Rubenstein has vowed to appeal again, this time to the Colorado Supreme Court. Genrich has maintained his innocence over the past 30 years of incarceration. Genrich is represented by the Innocence Project which has exonerated over 300 people wrongfully convicted by over zealous law enforcement and junk forensic science.

On Strike!

New Jersey Transit engineers have reached a tentative agreement after a three-day strike, on May 18. On May 8, after six-months on strike 2300 behavioral health professionals in Southern California reached a tentative agreement with Kaiser Permanente. On May 5th UAW workers at Lockheed Martin plants in Denver and Orlando went on strike for higher starting wages and pay increases and for Veterans Day to be a paid holiday. Also on May 5, 3000 workers at a Pratt & Whitney plant in Connecticut went on strike for competitive wages and improved retirement benefits. There have been 88 strikes across America so far in 2025. Chiquita Bananas fired thousands of striking workers in Panama, the company says the strike cost the company 75 million dollars, probably just cheaper to pay people enough to live in dignity. On May 18, 2000 Starbuck Workers staged a rolling strike across seven states.

Majority of Americans: Can't Afford a Basic Quality of Life.

A new report by the Ludwig Institute for Shared Economic Prosperity has found that in 2023, a staggering sixty-percent of Americans could not

MENDIETA From Page ELEVEN

recognition between Mendieta and Andre confirms the art industry participates and perpetuates systemic racism and sexism. The art industry exploited her image, turning her into a symbol of suffering while perpetuating the systematic oppression she fought against, failing to recognize her influence on the arts until she was profitable.

Mendieta's radical and cultural healing aspects have continued to inspire scholars, feminists, artists, and activists. Supporters of her legacy have centered her art and the social and political themes she addressed to push back against the tortured artist narrative and the institutional neglect that surrounded her.

Her first career retrospective opened at the New Museum in 1987. Her work was exhibited internationally in Spain, Finland, and England in the following years. She was the subject of two documentary films *Ana Mendieta: Fuego de Tierra in 1987* and *Bloodwork: The Ana Mendieta Story in 2009*. She was featured in the exhibit curated by Rosa de la Cruz, "You've Got to Know the Rules to Break Them," at the 2015 Art Basel Miami Beach fair. De la Cruz emphasized that Mendieta's work is profoundly influential but rarely seen in major art spaces.

Activism in Mendieta's name began during Carl Andre's trial when flyers were anonymously distributed with the message "Ana Mendieta. Suicide? Accident? Murder?" along with the contact information for the District Attorney's office, calling public attention to the suspicious circumstances surrounding her death. In 1992, the Guerril-

la Girls and the Women's Action Coalition (WAC) protested an exhibition of Andre's work at the Guggenheim Soho, pointing to the art world's silence about violence against women. The Guerrilla Girls compared Andre with O.J. Simpson in a 1995 poster, emphasizing the cultural impunity granted to men accused of domestic violence. In 2014, when Dia Chelsea hosted Andre's Sculpture as Place exhibition, activists from the No Wave Performance Task Force

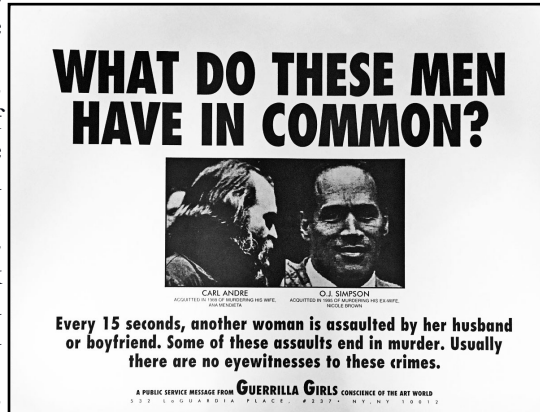
(NWPTF) demonstrated outside the gallery, chanting and wearing shirts that read "I Wish Ana Mendieta Were Still Alive." The "Where Is Ana Mendieta?" campaign gained international visibility in 2016 during Andre's show at Berlin's Hamburger Bahnhof, where protesters recreated

Mendieta's Silueta outlines in red paint outside the museum.

The art industry, participating in cultural and gender-biased exposure, exploited Ana Mendieta by portraying her as a tortured artist; however, her work's radical and healing content contradicts this trope as she continues to inspire intellectuals, feminists, and artists resisting structural oppression.

Her work continues to inspire writers, artists, and scholars who find her resistance meaningful. Her art continues to motivate action, holding institutions accountable for perpetuating harm. Ana Mendieta's art was deeply personal and politically powerful. She confronted the systems that silenced women, used her body and earth to say what institutions refused to, and built a

Sources will be inked to this story on: therevolutionistgj.org.



Flyer by the Guerilla Girls comparing Carl Andre to O.J. Simpson. 1992.

TEACHERS From Page FOUR

the Sunshine Law, that mandates any meeting "at which any public business is discussed or at which any formal action may be taken must be open to the public" (Section 24-6-401 of the Colorado Revised Statutes). But teachers always put kids first, and no one wanted to ruin the students' special night by making a fuss, so everyone kept their cool... and started to post what was happening on social media.

The community outrage was instant. Public posts were shared over and over again, and comments blew up. Photos of the security guards were shared, and when Tim Couch, former MVEA President and current staunch supporter of teachers and their union, tried to enter the building while filming on his phone, Officer Huston put his hands on Couch. This resulted in an uproar for a time, as Couch said he would be pressing charges. The status of the assault charge is currently unknown.

Around 5:30, students, awards in hand, and their supporters exited the building. The crowd outside clapped and cheered for them as they filed out. The energy rose as it was now time to go inside. Then Officer Barker announced that they would only be letting 52 people in. Calls of "Bullshit!" and booing resounded from the crowd. "Come on, now, work with us," said Barker. "Work with us!" a few teachers yelled back. A couple dozen people started to crowd up to the door, eagerly yet calmly. Officer Huston had a clicker-counter in his hand and was ushering folks inside with a wave of his arm (but thankfully not touching anyone else). In the boardroom, eight people remained in a total of sixty seats that had been set up.

The sign posted over the door to the Harry Butler Board Room read "Max OCC 335."

Accounting for the members of the board, the superintendent, Brian Hill, and various D51 staff there to present at the meeting who were already inside at tables at the front and side of the room, this would have allowed for, let's

say, 255 MORE people to occupy the room and still adhere to fire code. Once Huston's clicker stopped at 52, around 125 people were left outside and denied entry to the public meeting for the remainder of the evening.



A blank sign-up sheet had been placed on a table near the front of the room and an announcement was made that those wishing to speak during public comment needed to add their names. MVEA members and leadership quickly made sure the sign-up sheet with 46 names on it was brought in from outside. It was unclear whether this mistake was made out of habit... or intentionally.

Outside, a member of the MVEA negotiations team started to address the crowd on an electric bullhorn. The security guards, who were still posted outside the locked doors, told her there could be no bullhorns used on school property. A member of the crowd asked to see that rule, which was met with silence from security and laughter from those in red shirts. The negotiations team member politely moved to the corner of the building to address folks without the bullhorn. Those inside the boardroom could hear occasional chanting, yelling, and laughter from outside. The crowd was positive, even jovial, bolstering the spirits of the 52 additions to the room.

When a laptop, projector, and speaker were brought to display the live stream of the meeting outside, teachers were told by security that they could not do that, but unsurprisingly, teachers persisted in the face of adversity to meet the needs of everyone present. Soon, a crowd sat, crouched, and stood in front of the little laptop (no projector) as the lengthy presentation on budget information finally wrapped up and the public comments began.

Each speaker was given 3 minutes after being announced by Vice President Will Jones. After three teachers spoke passionately into the microphone, telling personal stories from their years of experience in classrooms from elementary, middle, and high schools, director Barbara Evanson used her microphone to ad-

TEACHERS on Page SEVEN

The Bipartisan Origins of the MAGA Authoritarian State

Part 1: USA Patriot Act

So called 'enemy-combatants' in GITMO, Circa 2001. AP photo credit. As of today Fifteen war on terror prisoners still sit without ever having their day in court, even after 24 years. Most of the cases cannot be tried because evidence and confessions were obtained through torture.



By The Swoozler

Anyone watching TV on 9/11/2001 remembers where they were at that moment. Government and the Matrix Media pumped up the fear unlike anything before or since. We saw endless video of the planes hitting the Towers. TV was preempted for days, for maximum effect. This led directly to the USA Patriot Act, "United Strengthening America Providing Adequate Tools Required to Intercept and Obstruct Terrorism." Acronyms like this take time to develop.

The legislation was a whopping 363 page bill, which revised 89 sections of laws. It was introduced on 10/23/2001, passing the Senate with only one nay vote, by Russ Feingold, D-Wisconsin. Feingold objected to fast tracking such a sweeping law. Democrat Senator John Conyers admitted, "We don't read most of the bills."

The Act allowed for warrantless searches, done while owners were out. National Security letters legalized formerly

illegal wiretaps. It also allowed collection of everyone's phone records, emails, financial activity and even your library record. Companies that advised people of an investigation faced shut-down and jail for such executive warnings.

The Act was obviously targeting Americans. In fact, the majority of arrests made were of Americans accused of drug charges, not terrorism. There was no presumption of innocence.

Illegal evidence gathered from ISPs (Internet Service Providers) included persons' legal name, address, local and long distance calls, subscriber number and ID, session times and duration, payment methods, bank account and credit card numbers. Even school records.

It allowed asset forfeiture - wholesale confiscation of one's property. Most were never returned to its owner, however innocent. It reverted to English Common Law, which says people are innocent until proven guilty. Further, "property" has no such presumption of innocence.

The act allowed indefinite deten-

MENDIETA from Page NINE

resistance gives her work radical power. By staying open, unresolved, and incomplete, her images create space for everything hard to represent; loss, memory, and the emotional weight of displacement.

Mariana Ortega refers to the state of existence where Mendieta's displacement was not just "physical or political but a philosophical space of contradiction between presence and absence."

In 1980, Mendieta curated, *The Dialectics of Isolation: An Exhibition of Third World Women Artists* (1980) exhibition Mendieta at the A.I.R. Gallery. "After

World War II, the label Third World came into being about the people of Africa, Asia, and Latin America. The movement of Unaligned Nations was founded in 1961 with a meeting in Belgrade. They aim to end colonialism, racism, and exploitation. We of the Third World in the United States have the same concerns as the people of the Unaligned Nations," said Mendieta in an artist's statement.

On September 8, 1985 Mendieta fatally fell out of her 34th floor bedroom window of a NYC apartment she shared with her husband, Carl Andre, who was charged with her death. During the trial, the content of Mendieta's work became a focus of Andre's defense as they dissected, misconstrued, and used her artwork against her. Her work was described as macabre prophecies of her fate and deemed self-deprecating. Mendieta's cultural identity and spiritual practice of Santería were racialized. Media and courtroom narratives created character-



Bird Transformation by Ana Mendieta.

istics of the classic tortured artist, stigmatizing her as mentally ill. This is evidenced by descriptions of Mendieta as 'unstable,' 'hyperemotional,' and a 'volatile Latina.' Neighbors hearing Mendieta screaming NO! moments before she went out the window and Andre wearing fresh scratches on his face and arms was not evidence enough, beyond a reasonable doubt, to deem Andre guilty in her death. In 1988, Carl Andre was acquitted by the judge after he waived his right to a jury.

Feminist and art communities deeply contested the ruling and viewed the outcome as a failure to address violence against women. The case exposed systemic flaws in the legal handling of domestic violence, and for many, it symbolized the art world's complicity in silencing female suffering. Andre had the support of the De Menil family, oil heirs with deep connections to the Dia Foundation. Fellow artist Frank Stella reportedly contributed \$50,000 toward his bail. Despite the dire charges, Andre's work remained in the Paula Cooper Gallery during the trial and continued to be exhibited in major art institutions.

Mendieta was reduced to a tragic figure as photographs of her were viewed more than her art itself. She represents how the art world marginalizes artists who do not fit neatly into categories, failing to recognize the depth of her work. The artist was slowly recognized as feminism and identity politics became of mainstream interest however Mendieta's exile and violent death took her center stage, overshadowing her actual work.

The art industry thrives off tragedy, especially when it fits the romanticized myth of the "tortured artist." The imbalance in

PATRIOT ACT from Page SIX

tion of foreign-born people. Guantanamo Base was where people were incarcerated. There are many men arrested in 2001 who are held there without charges to this day.

This legislation was frighteningly bipartisan. Obama, with a Democratic Congress, refused to let it sunset. In 2011, they extended it.

Most legal scholars agreed the Patriot Act is in violation of the 1st and 4th Amendments, Free Speech and Illegal Search and Seizures. Free Speech was only tolerated in so-called Free Speech Zones.

Early on, Grand Junction activists formed the local Bill of Rights Defense Committee. The goal was to get the City to not participate in unconstitutional acts. The City refused to commit to the US Constitution and set up Free Speech Zones within city limits.

The BORDC, however, was not a failure. After the Patriot Act vote, the group transformed into an antiwar group

called the Voice of Reason. Most contemporary local political dissent derives directly from these groups.

In March 2020, 152 House Democrats voted to extend the Act, but Republican votes to sunset the Act carried the vote. Once you let the camel's nose into the tent, however, it soon enters it. In 2013, NSA contractor Edward Snowden published the irrefutable fact that the NSA was wholesale spying on All American people. NSA Director John Poindexter lied twice to Congress to deny the charges, but the evidence was overwhelming. It's likely that the NSA has never stopped mass surveillance.

It's tempting to blame Republicans for the Act, but the history shows widespread Democratic involvement. Democrats alone will not carry the day.

Direct action brings satisfaction. People are more and more taking it to the streets—the only way things get things done.



How Little Things Have Changed?

Cartoon was originally published in 2008 by The Red Pill, a lefty-paper based in Grand Junction that ran from 2004-2010.

By Sheri Dai-ly Miller

TEACHERS from Page FIVE

dress the room, reminding everyone to be respectful and ending by asking them to “Just chill out.” The board tried to block teachers from sharing their thoughts at this public meeting by limiting the numbers allowed in, but when that didn't work and the board was forced to listen to the people they are supposed to work for and support, they apparently didn't like what they were hearing. The sea of red was in fact very “chill” out of respect for the important subjects being discussed. There was no cheering or booing during the time allotted to speakers, and only polite applause in between them. The anger, frustration, and fear that teachers had was apparent time after time as folks sat down at the microphone and spoke eloquently for three minutes. As each speaker was announced by Jones, the crowd of over 100 outside screamed and cheered, then they cheered again when they finished, bolstering the morale of those inside. Throughout the night, those who had already spoken went back outside to free up chairs that were eventually, begrudgingly, allowed to be filled a few at a time by the security guards.

Someone paid a Washington state based anti-union organization to send out mailers to all teachers encouraging them to opt out of the local teachers union.



It is clear that D51 School Board members who enroll their own children in private and charter schools do not care

about the hardships D51 educators face. They sat, stone-faced, through public comments, then lied to the Daily Sentinel about it a few days later.

Board President Andrea Haitz claimed in an article published May 23, “We have heard our teachers’ concerns about class size and safety, and these are significant, complex conversations that we would have liked to have had months ago in our committee meetings to hash out.” If President Andrea Haitz felt so strongly about having those complex conversations, why did she not come to the table herself and work with D51 teachers on finding a compromise? Why did Will Jones, Secretary Angela Lema, and directors José Luis Chávez and Barbara Evanson refuse to be present at meetings

they should, in good faith, attend? I urge you to ask them these questions and any others you may have by emailing them. Their email addresses can be found, but only if you know where to look. On the Board of Education page on the D51 website, click on (strangely enough) the link labeled “Members Boundary Maps” and click again on each board member’s name under their smiling photos.

By the way, Will Jones in District D, Angela Lema in District E, and Andrea Haitz in District C are all up for re-election this fall. Let’s make sure we never have to see them hiding be-

hind a big square of tables at the front of Harry Butler Board Room again. VOTE THEM OUT!

The Art, Politics, and Exploitation of Ana Mendieta

By Ky

The art market exploits creatives just like any other industry under capitalism. The art market additionally perpetuates harm against and has historically dismissed many artists who emotionally express themselves, particularly women and women of color, until they gain mainstream acceptance and profitability. It fails to address core systemic issues like colonialism, racism, patriarchy, and violence against women, in fact it benefits from the suffering of artists and commodifies trauma.

Ana Mendieta was exploited by the art industry which capitalized on cultural and gender-biased exposure—portraying her as a tortured artist in context of her exile and death while neglecting her actual work. However, her work's radical and transforming content continues to inspire intellectuals, feminists, and artists resisting systematic oppression.

Ana Mendieta, born in Cuba in 1948, into an economically and politically privileged family. Her father was a counter-revolutionary, and was convicted of treason for his involvement in the failed CIA orchestrated Bay of Pigs invasion of Cuba, and served an eighteen-year political prison sentence.

In 1961, the CIA and the Catholic Church as part of Operation Pedro Pan sent 14,000 Cuban children from counterrevolutionary families in Cuba to the United States, including twelve-year-old Ana Mendieta and her sister. Mendieta was separated from her family, culture, and social privilege. The Mendieta sisters navigated various Catholic orphanages until they settled into long-term foster care in rural Iowa, where she experienced racial marginalization and discrimination for the first time. Mendieta, at this time began embracing a

new identity embodying "otherness."

Mendieta attended the University of Iowa, receiving three degrees including a BA in 1969, an MFA in painting in 1972, and an MFA in multimedia in 1977.

In 1980, with financial assistance from grants and an invitation from the communist government, she took a brief trip back to Havana with fellow artists. Mendieta took this opportunity to connect artists between the two countries. After returning to the States, she relocated to New York City and met minimalist sculptor Carl Andre. She later married Carl Andre in 1985. Just before her first major solo exhibition at the A.I.R. Gallery in New York, she faced an untimely death at the age of 36.

Despite being called interdisciplinary in her art practice, Mendieta preferred the simple term "artist." She primarily worked in performance art, film, photography, sculpture, and body and land art. Themes of exile, identity, gender, displacement, violence, cultural memory, and spiritual reconnection were exposed in her work. Paramount to her life and artistic practice were the unique life experiences that shaped her identity. She rejected patriarchal norms while navigating institutional biases. Mendieta's work echoed feminist thought, collective resistance, and healing.

Mendieta practiced "abjection as a politicized aesthetic strategy" to confront dominant cultural norms and provoke engagement with her audience. Using her

body to create her work, she consistently asserted herself as the subject, not an object. In *Glass on Body* (1972), Mendieta pressed her face and torso against a pane of glass, distorting her image to evoke feelings of violence and discomfort. Similarly, in *Facial Cosmetic Variations* (1972), Mendieta manipulated her appearance with pantyhose, wigs, and cosmetics to embody racialized and classed female identities.

Deeply impacted by the rape and murder of a female peer at the University of Iowa in 1973, Mendieta's *Rape Scene* (1973) called attention the horrific event. The artist invited her classmates to her apartment to find her tied to a table and smeared in blood, re-enacting the aftermath of rape. She encouraged discussion after the performance as she confronted the audience with the brutal reality of violence against women as a call to action.

Mendieta found grounding and healing aspects in the practice of Afro-Cuban Santería. This provided her with a spiritual and cultural link to her motherland, a way to stay connected although she had been raised Catholic. The artist's frequent use of blood was often associated with Santería, as it symbolizes a powerful life force. Mendieta associated herself with the Oricha Ochún, who, in the Santería practice, symbolized feminine power, rivers, sexuality, fertility, and blood as a life force. Mendieta's performances in *Chicken Piece* (1972), *Bird Transformation* (1972), and *Blood + Feathers* (1974) all reflect the Santería ritu-

al. In *Chicken Piece*, the artist performs the killing of a live chicken on stage, covering herself in its blood. This raw and confrontational act forced the audience to witness ritualized violence tied to survival. In *Bird Transformation*, she covers her body in blood and feathers at the river's edge, transforming herself into a sacrificial chicken. In *Blood + Feathers*, Mendieta lays her body on the ground and rolls through blood and feathers, removing the line between human/animal and death/rebirth. She becomes the sacrifice by turning her body into the ritual space. *Sweating Blood* is one of Mendieta's early experiments with film, in which she sits in a meditative, trance-like state with closed eyes. Blood slowly runs down her forehead in a slow loop to intensify the visual of the physical and spiritual weight of the ritual. In *Blood Sign* (1974), Mendieta kneels with her arms elbow-deep in animal blood. Using her limbs as paintbrushes, she marks a V shape on a wall in slow motion while Cuban drums create an audio sensation.

Mendieta is most well-known for the *Siluetas* Series (1973–1980), where she imprints her body into natural landscapes. The artist combined performance, body and land art, photography, and Super-8 film to explore the relationship between self, nature, and cultural belonging. Susan Best interprets Mendieta's *Siluetas* as a space where she reclaims her connection to land and self through a ritualistic presence with her body.

She was pushing back against her artistic identity, which was categorized in simple terms as identity politics or reduced to feminist marginalization. Her *Siluetas* series is revolutionary because it resists fixed concepts. This



Blood Sign by Ana Mendieta.