



¿HABLAN LAS PAREDES CUANDO LOS MEDIOS CALLAN?

GRAFFITI & MEMORIA HISTORICA EN HONDURAS POST-GOLPE

DO THE WALLS SPEAK WHEN THE MEDIA IS SILENT?

GRAFFITI & HISTORICAL MEMORY IN POST-COUP HONDURAS

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Curatorial Statement

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DO THE WALLS SPEAK WHEN THE MEDIA IS SILENT? GRAFFITI AND HISTORICAL MEMORY IN POST-COUP HONDURAS

To articulate what is past does not mean to recognize ‘how it really was.’
It means to take control of a memory, as it flashes in a moment of danger.
-Walter Benjamin, Treatise VI, On the Concept of History (1974)

El graffiti es el arte por antonomasia de la ciudad contemporánea,
una forma artística que transforma los muros de la ciudad en receptáculos de
sorprendentes metamorfosis formales. Es el arte de la palpitación urbana.
-Josep Catalá, Formas del inconsciente urbano (2005)

The motivation for this exhibit emerged from personal reflections upon and engagement with my experience living and working in Honduras for more than three years between 2007 and 2010. I worked primarily for the *Instituto Hondureño de Antropología e Historia* [Honduran Institute of Anthropology and History] (IHAH), the semi-autonomous state institution charged with protecting, promoting, researching, and conserving the nation’s cultural heritage, which functioned under the purview of the *Secretaría de Cultura, Artes y Deportes* [Ministry of Culture, Arts, and Sports] (SCAD). I was involved in a variety of archaeological, ethnographic, and museological projects, all loosely centered on an organizational and public policy designed by the Director of the IHAH, Darío Euraque. This policy, which diverged substantially from the general course the IHAH pursued since its foundation in 1952, sought to “strengthen the relationship between historical memory, cultural heritage, and national identity” (Euraque 2011:5).

On 28 June 2009, a military-civilian coup d’état forcibly removed President José Manuel Zelaya Rosales from his elected office and Honduras. I was scheduled to return to the US in August 2009 to begin graduate studies and my final two months in Honduras were intensely

affected by repercussions of the coup. The coup government forced the exile and dismissal of officials throughout the Zelaya administration; in the culture sector this included the Minister of Culture, Rodolfo Pastor Fasquelle, the Director of the IHAH, Darío Euraque, and a number of other employees, colleagues, and friends at the IHAH and other state agencies (Frewen 2012:6).

In the aftermath of the coup, daily I witnessed the emergence of a resistance movement, the largest social movement in the history of Honduras, which quickly coalesced into the *Frente Nacional de Resistencia Popular* [National Front of Popular Resistance] (FNRP) (Main 2014). This movement is comprised of a wide range of constituencies, including feminists, LGBT activists, indigenous and Afro-descendent communities, artists, students, workers, union activists, peasants, and others who are united in their opposition to the coup. Their protests took many forms – marches, transit strikes, art, songs, radio humor, social media, and more. A particularly aesthetically striking form of popular expression was the copious amounts of political graffiti, written on walls, bridges, streets, monuments, and any other surface that spray paint could adhere.

Honduras did not have a long history of political graffiti prior to the coup. Although graffiti developed as a cultural expression in New York and parts of Latin America in the late-1960s and 1970s, in Honduras this medium emerged in earnest within the past five to ten years (El Heraldo 2012). Additionally, before the coup, graffiti was predominantly associated with gangs marking their territory and sending “threatening and satanic messages [against] their rivals” (La Tribuna 2011). Unlike countries other countries in Latin America where there is more of a tradition of street politics (for example, Mexico, Chile, Argentina, Brasil), in Honduras, political graffiti was a relatively new phenomenon. With modern historical roots in the Mexican muralism movement that developed in the 1920s, some political graffiti in

Honduras first appeared in the 1980s by trade union and human rights activists protesting the more than 180 disappearances at the hands of army death squads (CJA n.d.). After the coup in 2009, political graffiti covered the urban landscape. Indeed, walls, windows, sidewalks, monuments, bridges became canvases on which protestors voiced their opposition to the coup and support of President Zelaya. Soon thereafter, these messages were contested by pro-coup messages; superficially, but visibly, dialogue occurred through the medium of graffiti. These walls became palimpsests on which inscriptions dialectically transformed the political-aesthetic view of urban centers and their surroundings.

The title of this exhibit comes from a slogan that emerged after media outlets that supported ousted President Zelaya were raided and shut down by the military. This refrain said that “*las paredes hablan cuando los medios callan*” [“the walls speak when the media is silent”]. Another iteration further implicates the mainstream media (and their owners) as complicit in the coup: “*las paredes hablan cuando los medios mienten*” [“the walls speak when the media lies”].

This exhibit seeks to problematize the political-aesthetic expression of political graffiti as dialogic communication that was implied by the Resistance Movement and as indicated by the above refrain. The walls, then, did “speak” through the messages that were sprayed on them. But what did they say? And to what degree? Should the graffiti be understood only at face value? What was the broader context in which the messages were painted? Implied in the practice of graffiti and street art is the notion that graffiti writing is a form of alternative dialogical and dialectical communication and politics, usually by individuals and collectives resisting ideological repression by government authorities (Navarrete Sánchez and López 2009:105). Did the graffiti in post-coup Honduras provoke or engage in localized or national

dialogue? With whom? What happened to these messages and the surfaces that served as canvasses? This exhibit provokes visitors to consider these questions.

For the purpose of this exhibit, I identify six major themes that dominated this form of communication and presumed dialogic. The first theme considers the particular refrain that I cite above and more generally the relationship between media outlets and the development of political graffiti. Second, the exhibit highlights issues around gender, specifically women, feminists, and LGBT activists who comprised a highly visible sector of the resistance. This gendered element of this graffiti activism was new in Honduras and is unique to the period following the coup. In the third section, the exhibit explores ethnicity as expressed in two distinct kinds of graffiti messages. The first messages express support for President Zelaya and opposition to the coup by indigenous and Afro-descendent communities and cultural organizations; the second type of message denounces “árabes,” “turcos,” “palestinos,” and “judíos” (roughly understood as those of Middle Eastern descent, though nuanced in the Honduran context) as “coup mongers” (*golpistas*), elites, oligarchs, and capitalists. This graffiti is directed against individuals (politicians, business owners) as well as collective ethnic-cultural groups. The fourth section examines themes of democracy and confronting bipartisanship. The fifth section explores the dialogic element of political graffiti. This section explores the act of writing graffiti and whitewashing or painting over it. Additionally, it explores dialogues between graffiti writers who support the coup and those who oppose it, focusing on messages that have been altered to change their political ideology. This section highlights graffiti that supports the coup and denounces the politics of President Zelaya. The sixth and final section examines the relationships between graffiti, culture, and historical memory, especially within a context of a presumed commitment to national reconciliation.

After the coup, Honduras was a highly unstable and divided society. Between 2010 and 2012, two truth commissions worked in an effort to transition to some degree of reconciliation. The *Comisión de la Verdad y Reconciliación* [Truth and Reconciliation Commission] (CVR) was the state-sponsored delegation and the *Comisión de Verdad* [Truth Commission] (CV) was the unofficial committee, comprised of national and international experts. For both of these commissions, in the context of reconciliation, a policy of historical memory is central. In their report, the official CVR includes a brief section on “Recommendations on the scope of memory.” This calls for “[d]eveloping a policy of memory in a participatory and consensual way in a context of pluralism and freedom” (CVR 2011:423, my translation). In addition, the unofficial CV calls for “[p]assing a law of historical memory” (CV 2012:301) in the section about reparations to victims.

In his critique about the official CVR report, Euraque remarks that what is most problematic about their recommendation is that “the recommendation does not suggest an official institutionality that conceptualizes, let alone implements” a policy of historical memory (2011:3). At the time of the publication of the CVR’s report, the SCAD and the IHAH were the two state institutions whose legal mandate made them responsible for such a policy. The SCAD was responsible for the National Archive of Honduras, where all documentation associated with the CRV should be housed, as stipulated by law. Additionally, the IHAH is responsible for documents that are part of national historic memory, “such as those associated with the coup d’état of 2009” (Euraque 2011:3). However, in January 2014, the new government abolished the SCAD, making it the only country in Latin America to not have a Ministry of Culture (Honduras Culture & Politics 2014). Additionally, the IHAH continues to be administered by the person who was illegally named as director by the coup government.

Thus, the key state institutions whose mission is to engage history, memory, and cultural heritage are not in a position to undertake a policy of historic memory regarding reconciliation and the coup. Because of the fissures within these institutions of cultural heritage, the particular political-aesthetic expression of graffiti that materialized after the coup is in danger of being erased from official narratives. Many government authorities, scholars, and religious leaders in Honduras consider these graffiti to be messages of terror, terrorization, intimidation, and aggression (La Tribuna 2011). They point specifically to 28 June 2009 as the date on which graffiti, as an expression of millennial culture, turned into “a method of threats and intimidation” (La Tribuna 2011). In addition, they maintain that “offensive phrases or foul language that groups of vandals [write] that are linked to a particular political ideology are never considered to be art or graffiti” (El Heraldo 2011). Reducing all graffiti to expressions of violence or terror and calling for local government authorities to implement campaigns to paint over graffiti contributes to whitewashing the collective conscience and ignoring historical memory about the range of political-aesthetic cultural production and communication in the aftermath of the coup.

This exhibit provides a forum for exploring central themes of culture, history, and memory, focusing on the popular artistic and communicative expression of political graffiti that emerged in the aftermath of the coup. This exhibition represents the first large-scale effort to document the scope of political expression that was written in response to the coup. Gathering the range of messages is a first step in working toward a policy of historical memory, even if it is not state generated.

The general objective of this exhibit is to showcase the range of voices that were expressed through graffiti. Furthermore, it intends to provoke reflection about the call by both truth commissions for citizen participation and a policy of memory regarding the coup. Thus,

this exhibit also represents a step toward reconciliation for Honduran society, especially for those individuals and sectors who are excluded from the truth commissions. This exhibit strives to be a forum in which collective social and historical memory is examined in an attempt to consider a “policy of memory for national reconciliation, which is urgently needed in Honduras” (Euraque 2011:5).

Interpretative Plan

1. Exhibit Name: Do the Walls Speak When the Media is Silent? Graffiti & Historical Memory in Post-Coup Honduras / ¿Hablan las Paredes Cuando los Medios Callan? Graffiti & Memoria Histórica en Honduras Post-Golpe

2. Exhibit Space: Audain Gallery, Museum of Anthropology, UBC

3. Objectives: The general objective of this exhibit is to showcase the range of voices that were expressed through political graffiti in the aftermath of national political upheaval. Furthermore, it intends to provoke reflection about the call by two truth commissions for citizen participation and a policy of memory regarding the coup d'état. Thus, this exhibit also represents a step toward reconciliation for Honduran society, especially for those individuals and sectors who are excluded from the truth commissions. This exhibit strives to be a forum in which collective social and historical memory is examined in an attempt to design a policy of memory for national reconciliation.

This exhibit provides a forum for exploring central themes of culture, history, and memory, focusing on the popular artistic and communicative expression of political graffiti that emerged in the aftermath of the coup. This exhibition represents the first large-scale effort to document the range of political expression that was written in response to a military-civilian coup. Gathering the range of messages is a first step in working toward a policy of historical memory.

4. Content: This bi-lingual (English-Spanish) exhibition is comprised primarily of large-scale photographs of political graffiti, between 50 and 75, depending on space, that are organized into six thematic sections.

It also includes an abbreviated contemporary introductory timeline with texts and photos, highlighting events leading up to and in the aftermath of the coup. Additionally, it includes a political map of Honduras, situated within the region, with the capital and major cities identified.

Relevant texts, such as poems and quotes that reference graffiti in the contemporary political life in Honduras, will be hung from the ceiling throughout the exhibit. (This is comparable to how the group texts were displayed in *The Marvellous Real: Art from Mexico, 1926-2011* and how the apologies are displayed in *Speaking to Memory: Images and Voices from St. Michael's Residential School*.)

There is also an audio-visual component in five sections. These multimedia installations will include visual compilations of graffiti relevant to the thematic section accompanied by audio of songs and/or sounds relevant to the overall exhibition (e.g. refrains of activists during marches), and interviews with graffiti writers (*grafiteros*) and scholars of Honduran history and cultural heritage. All videos will be short (between 5-10 minutes) and on a continuous loop.

Finally, at the end of the exhibit, a chalkboard will provide visitors a space to leave their own commentaries and reflections or otherwise engage with the exhibit, for example, by creating their own graffiti. Although this medium is more ephemeral than spray paint, it does not compromise the safety of visitors and artifacts in the museum to the extent that spray paint does. These visitor responses will be documented (photographed) daily, creating a visual archive.

5. Organizational Themes: The pieces in the exhibition are organized into six themes or conceptual categories. As with all systems of classification, categories of organization – in this case the works of graffiti – are arbitrary, artificial, and overlapping. Nonetheless, they are useful in highlighting

Pieces for possible inclusion in this exhibit are included in Appendices 4-12, which are separated by sections and sub-themes. These are preliminary lists that can be significantly edited and refined. Within the exhibition, the works will be related to one of the six themes and positioned following aesthetic criteria. Additionally, Appendix 13 lists examples of video compilations which may be used for inspiration for the multimedia installations; Appendix 14 includes examples of audio to be included in the multimedia installations; and, Appendix 15 has additional texts to be included in the exhibit, envisioned as hanging from the ceiling near relevant pieces.

Section 1: Walls as Popular Press

This theme introduces the exhibit. It explores the relationships between media outlets in Honduras (radio, television, newspaper), their coverage of the coup and the resistance movement, and the emergence of political graffiti across the urban landscape. This examines the generalized response of the media as well as individual media owners, broadcasters, or hosts who the resistance movement denounced as complicit in the coup and for spreading false information by the coup government. The section encourages visitors to reflect on the relationships between mainstream and alternative forms of communication and to consider the context in which social actors in Honduras diffused political ideologies through graffiti. This section also includes a timeline of recent political history and a map of the country in order to more comprehensively contextualize the exhibit.

Section 2: Inscribing Feminist & LGBT Activism

This theme focuses on two sectors of activists who were highly visible within the Resistance Movement. Feminist groups and *redes de mujeres* (networks of women) denounced gender-based violence, especially by the Honduran army and police, against women who participated in marches protesting the coup. Graffiti by feminist activists or that had gendered messages made their protests more accessible to the general Honduran population and emphasized pronouncements and calls to action that denounced systematic gendered violations of human rights, including an increase in femicides; illegal and arbitrary detentions; repression of freedom of expression; harassment of female human rights activists and their organizations; and the weakening of institutions committed to protecting women's rights (López 2009).

LGBT activists also occupied a visible space within the Resistance Movement. This section examines their political expression through graffiti in a deeply hostile climate to this community. Since the coup, dozens of LGBT activists have been murdered and many more harassed. This section explores the junctures between the Resistance Movement and LGBT activism. This section also explores examples of homophobic graffiti, seemingly written by members of the Resistance Movement. If possible, it will also include examples of homophobic messages that support the coup in order to illustrate the widespread hostile climate towards LGBT Hondurans.

Section 3: Engaging Ethnicity: Engaging Indigenous & Afro-Descendent Communities

This theme looks at the role of indigenous and Afro-descendent activism within the Resistance Movement. Graffiti messages from ethnic cultural organizations that denounced the coup often referenced the conquest and indigenous figures who are well-known for resisting the Spaniards. These messages draw parallels between the coup government and the conquest. Such graffiti also references on-going struggles within indigenous and Afro-descendent communities, such as exploitation of natural resources, land reform, and sovereignty.

Section 3: Engaging Ethnicity: Engaging “los Turcos” & Arab-Descendent Communities

This theme examines graffiti that threatened and denounced a generalized ethnic-social-political category of “*los Turcos*,” and individuals within this ethnicized category, in the context of the coup. Some graffiti from the Resistance Movement emphasized the “foreign-ness” of elites who perpetrated the coup – and who control much of the business sector and media outlets in the country. Additionally, many messages conflated ethnicized identities, simultaneously referring to this collective as *turcos*, *arabes*, *palestinos*, and *judios*. Some were also accompanied by a swastika symbol with a line through it. This section explores the nuanced social and political context of these ethnicized messages and the racism that permeates them.

Section 4: Democracy, Bipartisanship & Elections

This theme focuses on the central, uniting, and lasting aim of the Resistance Movement: democracy. This section explores a range of political issues that surround this central issue, and as expressed through graffiti messages, including breaking the prevailing bipartisanship, support for particular elements of Zelaya’s policies – a *constituyente*, which would draft a new constitution and the fourth ballot, which would allow the populace to vote on whether or not to convene a *constituyente*. These graffiti messages also denounce the elections that were held five months after the coup, insisting that they would not be, and were not, free and fair. This section explores the political landscape in the aftermath of the coup.

Section 5: Walls as Palimpsest: Dialogue in Graffiti

This section is concerned with the dialogic and dialectical nature of political graffiti. Pieces in this thematic area explore the process of dialogue in the medium of graffiti. In this area, graffiti that is considered speak directly to a particular audience and/or has been altered to change its original political message.

Section 5: Walls as Palimpsest: Pro-Coup Graffiti

This section is located within the wider theme of dialogue. It draws attention to specific graffiti messages that support the coup government and denounce the Resistance Movement and certain political leaders (namely, Honduras’s Zelaya and Venezuela’s President Chavez).

Section 5: Walls as Palimpsest: Writing on the Wall

This section examines the act of writing political graffiti. It draws attention to the process itself as well as individuals who practice graffiti writing.

Section 6: Culture, Historical Memory, & the Politics of Reconciliation

This theme focuses on the cultural, artistic, and creative aspect of graffiti writing. It explores the creativity in graffiti messages as well as references they make to cultural and/or historic events as well as quotations from literary or musical texts. These references encompass both country-specific passages, such as Francisco Morazán’s *Manifiesto de David*, as well as references to regional texts, such as Pablo Neruda’s poem *Morazán*, a well-known quotation by Augustín Farabundo Martí, or lyrics to a song by Venezuelan musical group Los Guaraguao.

Finally, this section explores the relationships between the ephemeral nature of graffiti, historical memory, and the role of cultural institutions, especially within a context of a presumed commitment to national reconciliation.

This final section includes a hands-on component where visitors may leave their own commentaries and reflections or otherwise engage with the exhibit, for example, by creating their own graffiti.

6. Fonts & Color Scheme: The title and sub-title texts will be in GraffCaps font. This typeface will attract attention, set the mood for the exhibit content, and is thematically oriented. It is a graffiti-style font that is comparable to the style of political graffiti that emerged in Honduras in the aftermath of the coup. Additionally, it is a simple, legible style.

Group texts and object labels will use Garamond font. This is a serif font that is highly legible and contrasts to GraffCaps.

The color scheme of title signs, text panels, and object labels will be dark grey letters on a light grey background. Many of the photographs have vibrant colors, so it is important to complement these bright images with a subdued color scheme for text panels. Additionally, utilizing particular colors (red or blue) that may indicate a particular political orientation would remove an element of critical engagement with the content. Finally, positive text (dark text on a light background) is less fatiguing to the eyes and is appropriate for long text panels.

7. Audience: This exhibition will appeal to the general public as well as more specialist audiences drawn from professional and academic communities with interests in, for example, cultural anthropology, history, Latin American studies, art, art history, communication, political science, etc. Additionally, this will interest immigrant communities from the broader Central American region.

8. Appropriateness of Timing: This exhibit will open on the fifth anniversary of the coup on 28 June 2014, thereby capitalizing on and contributing to community and media coverage of this anniversary.

9. Fit with MOA Mandate and Exhibition History: This exhibit pursues an anthropological approach to the study of popular art and visual communication in Latin America. It can be located within a series of exhibitions supported by MOA that explored new approaches to the study of Latin American cultural and artistic performances, including, *Without Masks: Contemporary Afro-Cuban Art* (2014); *Luminescence; The Silver of Peru* (2012); and *Border Zones: New Art Across Cultures* (2010-2011);

It is also within another series of exhibitions supported by MOA that examined contemporary effects of and collective memory in the aftermath of political turmoil, war, displacement, or disaster, including, *Speaking to Memory: Images and Voices from St. Michael's Residential School* (2013-2014); *Safar/Voyage: Contemporary Works by Arab, Iranian, and Turkish Artists* (2013); *ひろしま/hiroshima* (2011-2012); *A Visual Journey on Memory, Place, & Displacement* (2010); and *Where are the Children?* (2002).

10. Public Programming & Dissemination of Research Beyond the Exhibit: An exhibition catalogue will be published. This will include high-quality reproductions of the photographs and texts that are included in the exhibit. It will also include transcripts of the interviews that are shown in the multimedia installations. This publication will include scholarly articles about themes central to this exhibit, including each organizational theme of the exhibit, in addition to graffiti as art and political expression; the emergence of graffiti in the Honduran historical and political context; politics of historical memory and reconciliation.

For the opening of the exhibit, there will be musical performances by groups and individuals featured in the multimedia installations. Additionally, there will be a series of workshops with a graffiti artist from Honduras, who is featured in the multimedia installations and is an artist-in-residence at MOA for the duration of the exhibition. These workshops may also incorporate graffiti artists from the greater Vancouver area. These workshops are geared specifically toward youth

visitors as a hands-on method of engaging with themes of street art, political activism, and reconciliation.

Throughout the duration of the exhibit, a monthly lecture series will feature talks by noted historians, anthropologists, and cultural heritage scholars of Honduras. These details are below:

Name: Rodolfo Pastor Fasquelle

Position: Historian; former Minister of Culture

Focus of lecture: History of cultural politics in Honduras

Name: Darío A. Euraque

Position: Professor of History and International Studies, Trinity College (Hartford, CT, USA); former Director, Instituto Hondureño de Antropología e Historia

Focus of lecture: Policies of the IHAH within a historical context; cultural heritage politics; historical memory and cultural heritage

Name: Rosemary A. Joyce

Position: Professor of Archaeology, University of California, Berkeley

Focus of lecture: Gender; use of representational imagery to create and reinforce gendered identities; pre-Columbian origins of graffiti (rock art) in Honduras

Name: Adrienne Pine

Position: Assistant Professor of Anthropology, American University (Washington DC, USA)

Focus of lecture: analysis of the Honduran resistance movement; violence

Name: Mario Ardón Mejía

Position: Independent scholar (anthropology)

Focus of lecture: analysis of political graffiti in the aftermath of the coup

Name: Julieta Castellanos

Position: Rector of the Universidad Nacional Autónoma de Honduras; member of the official Comisión de Verdad y Reconciliación

Focus of lecture: historical memory and reconciliation from the perspective of the Comisión de la Verdad y Reconciliación

Name: Helen Umaña

Position: Author; member of the *Comisión de Verdad*

Focus of lecture: historical memory and reconciliation from the perspective of the Comisión de Verdad

Name: Hector M. Leyva

Position: Professor of Literature, Universidad Nacional Autónoma de Honduras (Tegucigalpa, Honduras)

Focus of lecture: The Politics of Passion (Graffiti and Violence): Honduras at the Crossroads of a Coup d'Etat

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Pine, Adrienne

27 July 2010, What Independence? <http://www.quotha.net/node/1092>. Accessed 12 April 2009.

6 February 2010, The law is like a serpent: it only bites the shoeless.
<http://www.quotha.net/node/969>. Accessed 12 April 2009.

6 August 2010, Public Education or DEATH, Dracula, a gang rant & more
<http://quotha.net/node/985>. Accessed 12 April 2009.

Romero, Rossana

2009 (July and August) <https://www.flickr.com/photos/36012102@N07/with/3694411927>. Accessed 12 April 2009.

Vos el Soberano

2011 (28 June), Las paredes hablan en la Movilización del 28 de Julio.
http://voselsoberano.com/index.php?option=com_content&view=article&id=12165%3Alas-paredes-hablan-en-la-movilizacion-del-28-de-julio&catid=1%3Anoticias-generales&Itemid=13. Accessed 12 April 2009.

Appendix 2: Fonts

Title and sub-title font: GraffCaps and GraffCaps Bold

12 THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG
1234567890 ,,:(!?)+ -*/=

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG
1234567890 ,,:(!?)+ -*/=

18 THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG
1234567890 ,,:(!?)+ -*/=

24 THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG
1234567890 ,,:(!?)+ -*/=

36 THE QUICK BROWN FOX JUMPS OVER THE LAZY
DOG
1234567890 ,,:(!?)+ -*/=

Text and object label font: Garamond and Garamond Bold

12 The quick brown fox jumps over the lazy dog
1234567890 ,.:(!?)+-*/=

The quick brown fox jumps over the lazy dog
1234567890 ,.:(!?)+-*/=

18 The quick brown fox jumps over the lazy dog
1234567890 ,.:(!?)+-*/=

24 The quick brown fox jumps over the lazy dog
1234567890 ,.:(!?)+-*/=

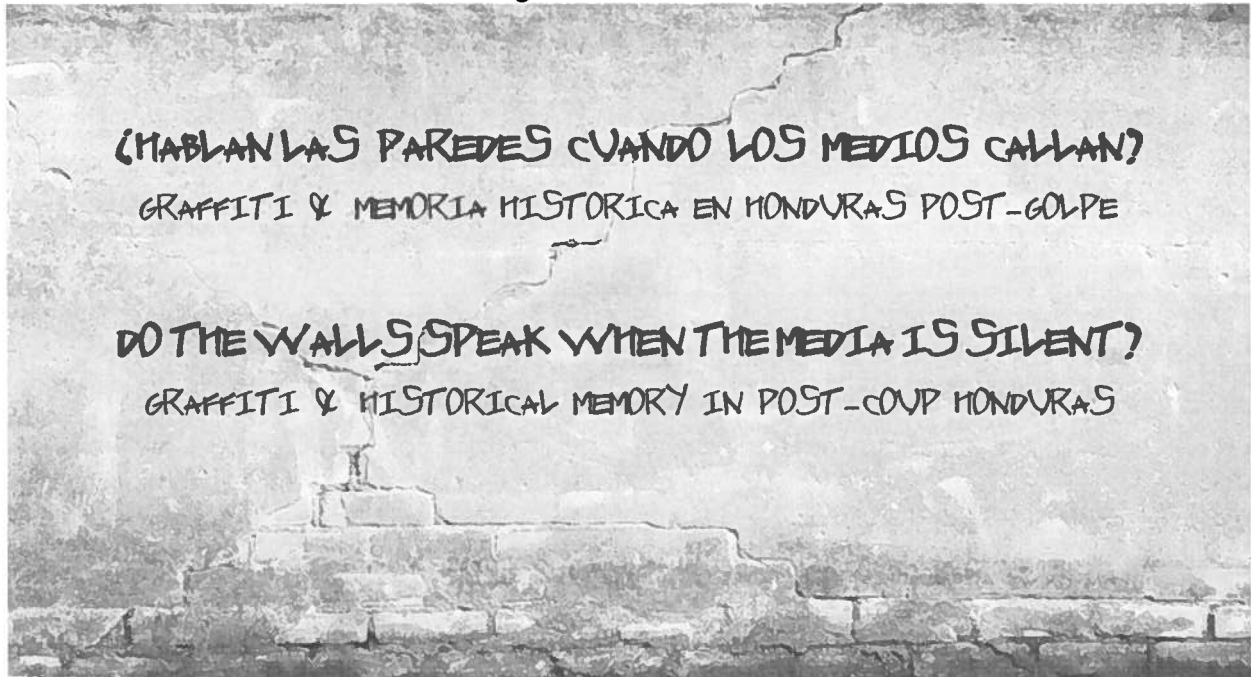
36 The quick brown fox jumps over the lazy
dog
1234567890 ,.:(!?)+-*/=

Appendix 3: Color Scheme

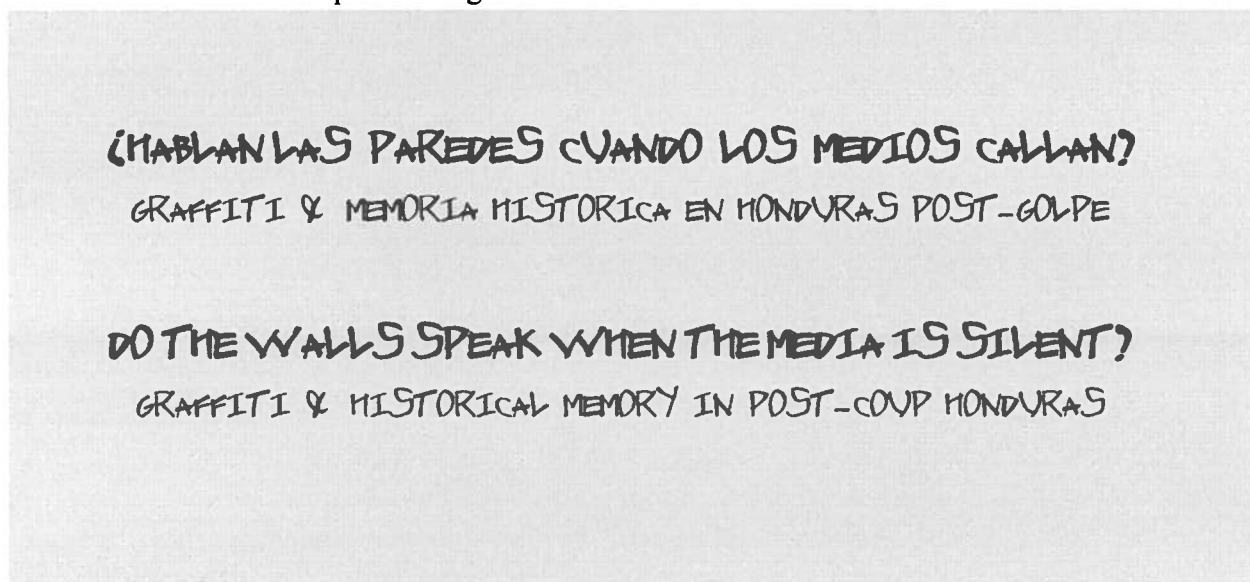
Text color: Grey 25%, Background 2, Darker 90%

Plain background color: White, Background 1, Darker 15%

Title and sub-title font on textured background



Title and sub-title font on plain background



Group text and object labels on plain background

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.

Appendix 4: Examples of Graffiti Section 1: Walls as Popular Press



Las paredes hablan cuando los medios cayan [callan]



Cuando los medios mientan las paredes hablan



Cuando los medios mientan las paredes hablan;
Ferrari Golpista



Cuando los medios mientan las paredes hablan



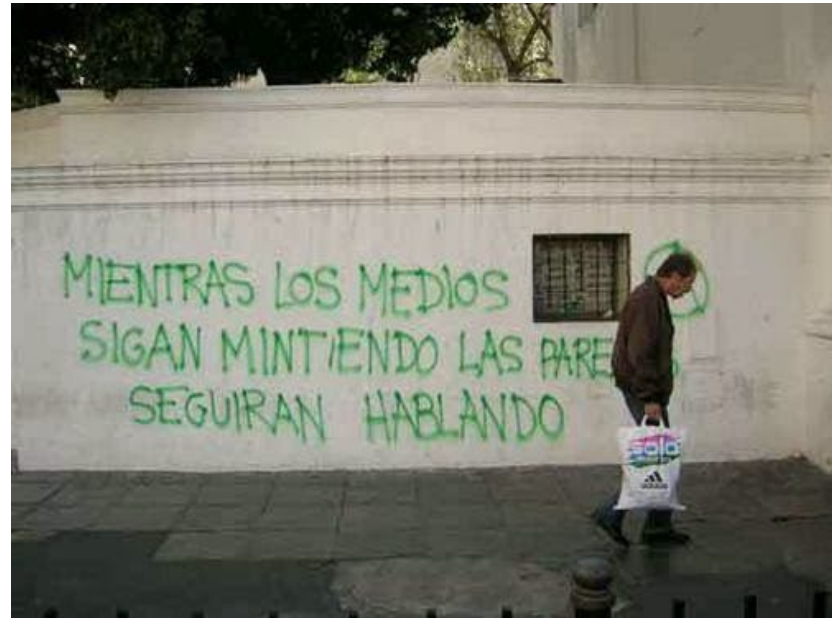
Cuando los medios mientan las paredes hablan
(3 July 2009)



Cuando los medios mientan las paredes hablan
(2 July 2009)



Cuando los medios callan las paredes hablan



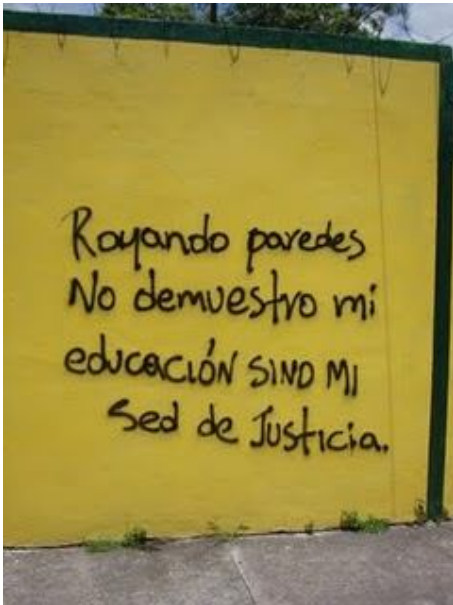
Mientras los medios sigan mintiendo las paredes seguirán hablando



El que raya pared y mesa tiene algo que decir
(28 July 2011)



El que raya pared y mesa quiere decir algo



Rayando paredes no demuestro mi educación sino mi sed de justicia
(28 July 2011)



Las paredes dejarán de estar manchadas hasta que los medios digan la verdad



Paredes prensa del pueblo
12 March 2010



Si la prensa es del capital, las paredes con nuestras!



Telivicentro, HRN, America, La Tribuna, El Heraldo, Berlusconi y Ferrari TRAIADORES
(1 July 2009)



Wong Arevalo Terrorista Mediatico



Wong Arevalo Terrorista Mediatico



Carlos Flores Facusse Terrorista Mediatico
(2 July 2009)



Flores Facussé Golpista Mediatico
(3 July 2009)



Renato Alvarez Terrorista Mediatico
(3 July 2009)



Renato Alvarez Terrorista Mediatico Golpista el pueblo te hara justicia



TN5 Golpista Renato



Edgardo Melgar Terrorista Mediatico
(2 July 2009)



TN5 ¿Donde putas estas?
(8 July 2009)



Vuelvase estúpido en 5 días; Lea La Prensa; Escuche Radio America HRN; Vea los canales de TVC Televicerdo Corrupcion

Appendix 5: Examples of Graffiti
Section 2: Inscribing Feminist & LGBT Activism



Las mujeres resistimos y luchamos



Hagamos el amor y no la guerra ♀
(14 July 2009)



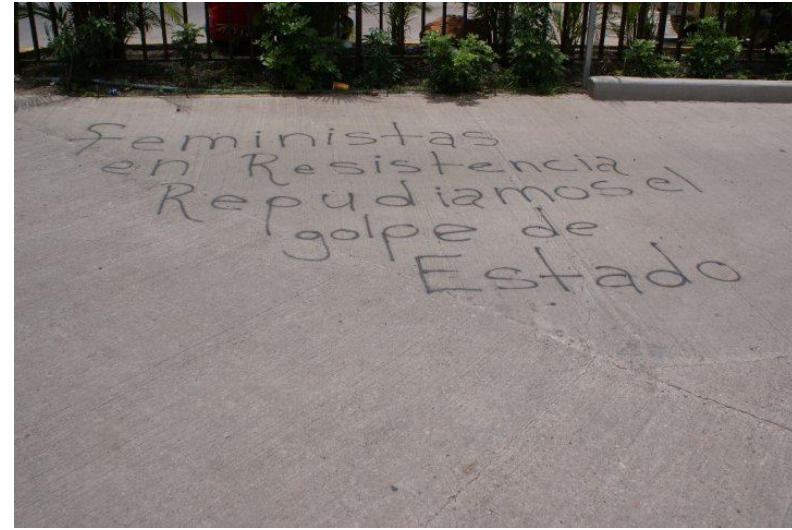
Urge Mel; Ni golpe de estado ni golpe a las mujeres ♀
(30 Sept 2009)



Feministas en resistencia; Fuera golpistas
(29 June 2009)



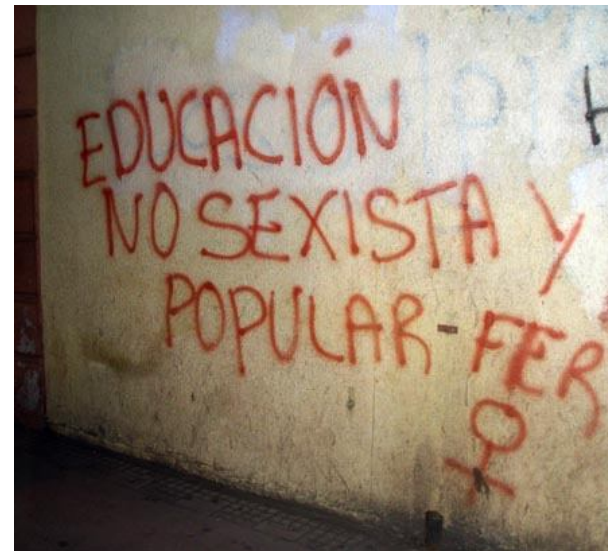
Feministas en resistencia
(24 July 2009)



Feministas en Resistencia; Repudiamos el golpe de Estado



Feministas en resistencia
(29 June 2009)



Educación no sexista y popular ♀ FER [Feministas en Resistencia]
(6 Sept 2010)



Feministas
24 July 2009



♀
24 July 2009



Las ♀ queremos PAZ (fuera Golpistas!)



Libertad para el pueblo ♀ RF [Resistencia Feminista]
(19 Aug 2009)



Nos tienen miedo porque no tenemos miedo
(10 July 2009)



Ante los golpistas Resistencia Feminista!!



Alto a la homofobia
(28 July 2011)



Diversidad
(28 July 2011)

Homophobic Graffiti



Melgar y Villanueva maricones
3 Sept 2009



Militares maricas
(1 June 2010)

Appendix 6: Examples of Graffiti
Section 3: Engaging Ethnicity: Engaging Indigenous and Afro-Descendent Activism



A 518 años de lucha indígena negra y popular aquí Nadie se rinde - COPINH
(2 Mar 2011)



Lempira jamás tubo [tuvo] miedo al conquistador, hoy sus hijos no temen miedo al dictador - COPINH
(24 Sept 2009)



Vamos por la refundación - COPINH
(27 Jan 2011)



Muerte a todos los golpistas – COPINH



COPINH presente
(28 July 2011)



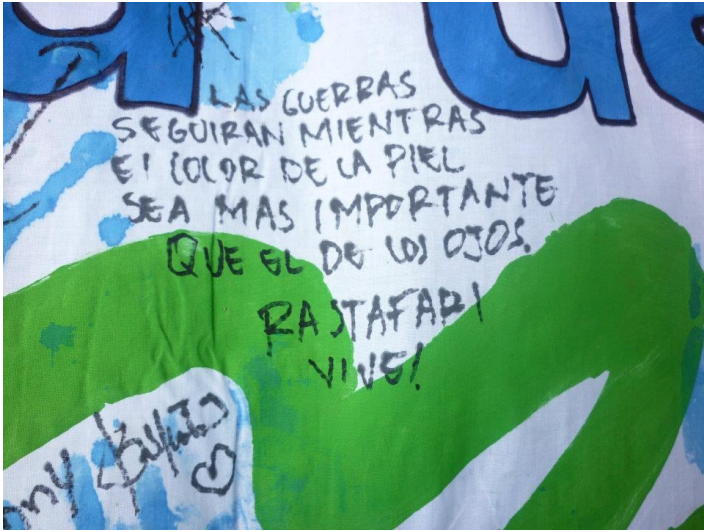
Ni olvido ni perdón - COPINH
(28 July 2011)



El pueblo indígena y negro presente - COPINH
(28 July 2011)



Somos sangre de Lempira - COPINH
(28 July 2011)



Las guerras seguiran mientras el color de la piel sea mas importante que el de los ojos Rastafari vive!
(12 Nov 2011)

Appendix 7: Examples of Graffiti
Section 3: Engaging Ethnicity: Engaging “los Turcos” & Arab-Descendent Communities



Fuera golpistas; Haga patria, mate a un Turco



Haga patria, mate a un Turco



Haga patria, mate a un Turco



Haga patria, mate un Turco; Hoy se hace justicia
(2 Aug 2009)



Arabes fascistas asesinos
(6 June 2010)



Fuego a los arabes
(6 June 2010)



Turkos malditos
(1 June 2010)



Turcos piromanos, esclavistas, nomadas, camelleros, culeros, ladrones
(14 July 2009)



Asesinos FFAA de los turcos
(13 July 2010)



Turcos basura de H[onduras]



Privar no! Fuera Turkos (anti-swastika)
(13 July 2010)



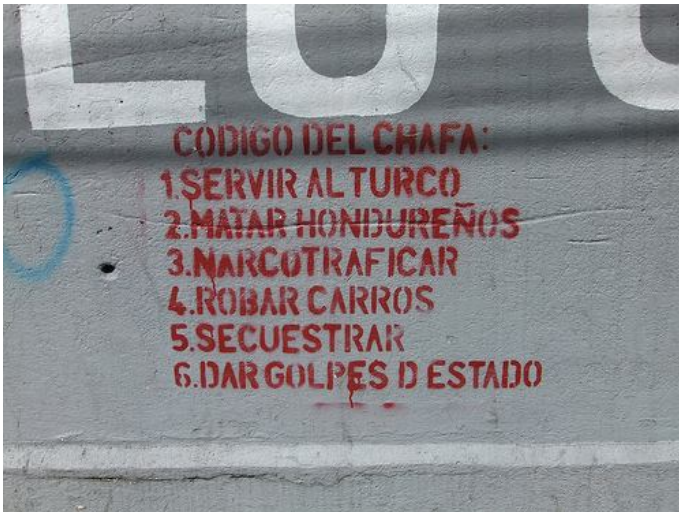
Fuera de Honduras Judios-Palestinos y arabes
(15 Aug 2009)



Arabes basuras golpista
(1 June 2010)



Fuera Palestinos
(1 June 2010)



Codio del chafa: 1. Servir al turco



Turker King [play on Burger King]
(13 July 2010)



Muerte a los Turcos



Turcos vuelvan al desierto limpiarse el culo con arena; Turcos != Honduras



Arabes hijos de puta; Vendemos visas en la resistencia

Appendix 8: Examples of Graffiti
Section 4: Democracy, Bipartisanship & Elections



Golpe de estado
(July 2009)



Si no es golpe de estado, qué es?
(17 Aug 2009)



Nunca más permitiremos los golpes de estado
(8 July 2009)



Ante un golpe militar un golpe popular
(2 July 2009)



Ni las balas ni los golpes nos callarán
(2 Aug 2009)



Bienvenido Mel; Llego Mel la policia sera juzgada por el pueblo



Viva Mel
(2 July 2009)



Urge Mel
(31 Aug 2009)



Micheleti no sos mi presidente – El pueblo



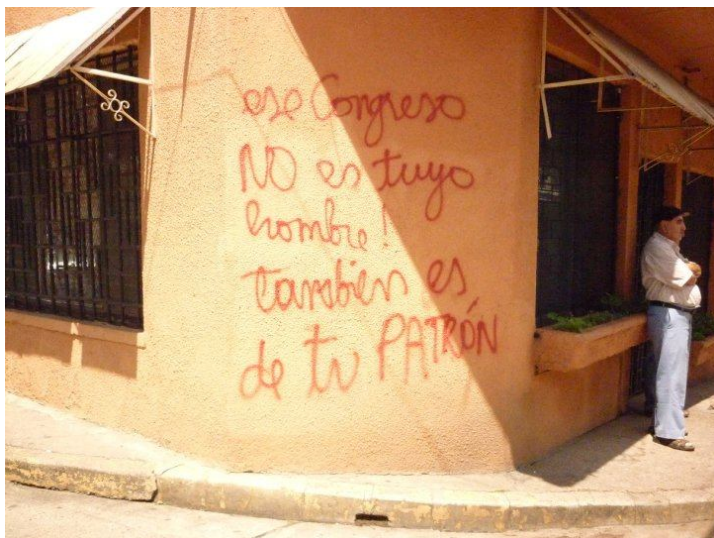
No olvido ni perdón; Golpistas a prisión
(1 June 2010)



bipartidismo – lavado cerebral; pobreza
(1 June 2010)



Diputíteres
(7 March 2011)



ese Congreso NO es tuyo hombre! tambien es de tu PATRON



Nadie debe obediencia a un gobierno usurpador



Hueso para los perros del congresol por aquí pasó el pueblo
(28 July 2011)



Corruptos; la lucha continua



Viva la Resistencia; Corruptos fuera



Si a la Revolución
(17 Aug 2009)



Ni con tanques ni metrallas a este pueblo no lo callan URP
(1 June 2010)



En las calles está el poder



¿Cual independencia?
Luchemos por una verdadera independencia



Cual independencia?
(13 July 2010)



Sin independencia judicial no hay democracia
(1 June 2010)



El soberano es el pueblo



Si 4ta urna; queremos a Mel
(23 July 2009)



Si a la conostituyente [sic]
(2 Aug 2009)



si a la constituyente
(19 Aug 2009)



si a la constituyente



constituyente o muerte
(3 Oct 2009)



No a las elecciones si a la constituyente
(30 Sept 2010)



Nadie cumple vote por nadie
(20 June 2010)





El pueblo hará justicia en las urnas para su liberación; Vamos pueblo



El pueblo hará justicia en las urnas para su liberación; Vamos pueblo



Educación laica pa todos
(28 July 2011)



x la educación publica; pueblo unete; socialismo
(1 June 2010)



No a la ley de educación; el magisterio se respeta; alto al asesinato de jóvenes
(3 Sept 2010)



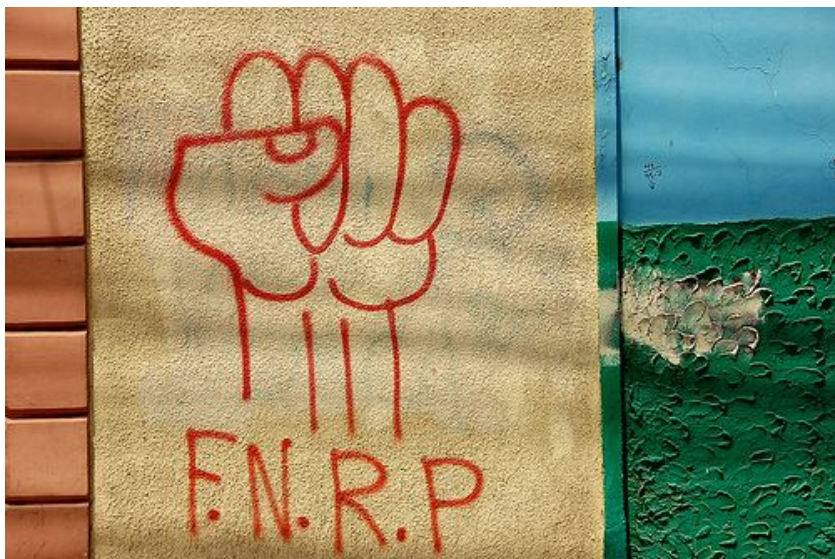
vivan los pobres y la educación; educación pública para el hijo del
(3 Sept 2010)



Reconstrucción Morazanista; NO a la privatización de la educación
(3 Sept 2010)



Pueblo educate en este espíritu de COMBATE
(15 March 2009)



FNRP [Frente Nacional de Resistencia Popular]
(16 March 2010)



HONDURAS en lucha de clases; el pueblo al poder
(16 March 2010)



HONDURAS en lucha de clases; el pueblo al poder
(7 March 2011)



Todos para todos FNRP
(7 March 2011)



Nosotros somos mas - FNRP



Fuera derecha; el pueblo no es de los Ricos; NO a LA IMPUNIDAD - FNRP
(28 July 2011)



Muerta a la oligarquia; la guerra del pueblo ha comenzado
(2 July 2009)



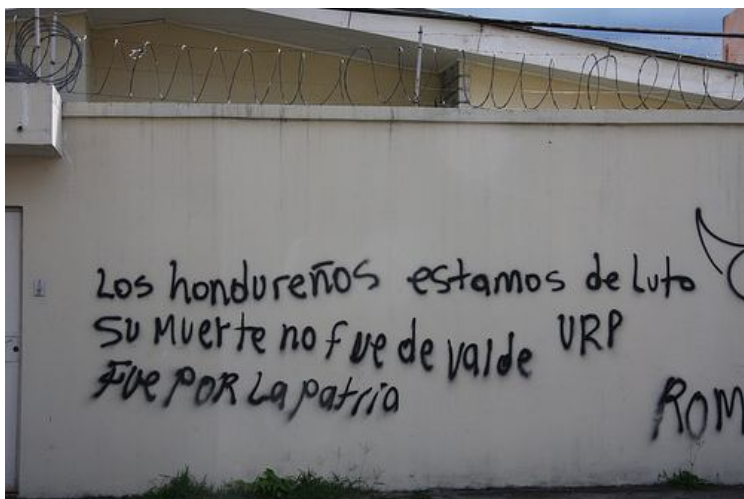
El pueblo VENCERA
(2 Aug 2009)



Nadie debe progresar a costa de la miseria de otros



Patria o muerte!!
(July 2009)



Los hondureños estamos de luto su muerte no fue de valde fue por la patria
(22 July 2009)

Appendix 9: Examples of Graffiti
Section 5: Walls as Palimpsest: Dialogue in Graffiti



Cuando crezca seré una piloto; Cuando sea grande no seré golpista



Cuando crezca seré una revolucionaria y no golpista



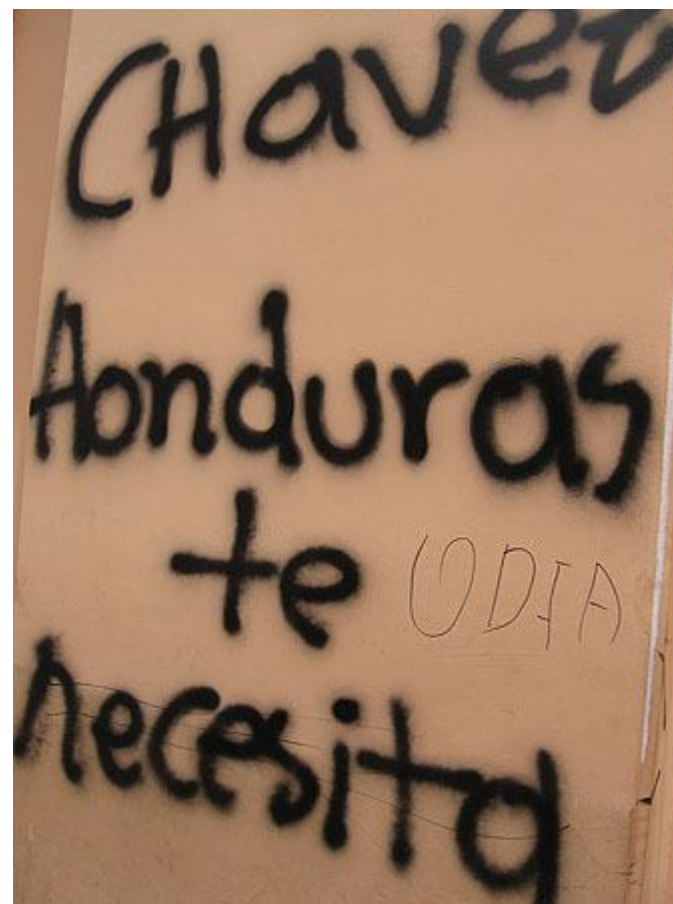
No pintes mañana paso
94 Sept 2010)



Blanquito mañana vuelvo no pintes



["This layered message reclaims the statement, "Mel is a thief," by changing the name to that of General Juan Melgar Castro, who overtook the Honduran presidency through a military coup in 1975. Like Melgar, General Romeo Orlando Vasquez Velasquez, the military leader of Zelaya's overthrow, received training at the U.S. Army School of Americas." (Quotha)]



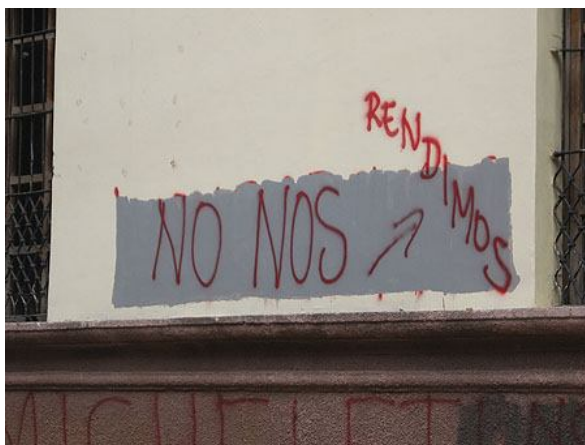
["Public justifications of the coup government focus on a poll that Zelaya proposed as a way to initiate discussion of constitutional reform. To provoke panic about a removal of presidential term limits in Honduras, conservative media have called this a "Chavez-style" move, but juridical analysis clearly shows that the poll established no implications for re-election." (Quotha)]



Custodio Asesino
(8 July 2009)



Cheap bastard, paint well [mocking the sloppy graffiti cover-up job]
(1 June 2010)



No nos --> rendimos
(1 Oct 2009)

Appendix 10: Examples of Graffiti
Section 5: Walls as Palimpsest: Pro-Coup Graffiti



(1 June 2010)



(1 June 2010)



(1 June 2010)



(1 June 2010)



(23 May 2009)



(19 Aug 2009)



(19 Aug 2009)



(27 July 2009)

Appendix 11: Examples of Graffiti
Section 5: Walls as Palimpsest: Writing on the Wall



(29 June 2009)



(5 July 2009)



(8 Aug 2009)



(5 July 2009)



(5 July 2009)



(4 July 2009)

Appendix 12: Examples of Graffiti
Section 6: Culture, Historical Memory, & the Politics of Reconciliation



Los artistas de Honduras repudiamos el golpe



Artistas contra el golpe
(17 Aug 2009)



[Re -si]stencia
(3 Sept 2010)



[Re -si]stencia



[Re -si]stencia



Esta es la casa del pueblo no los queremos militares golpistas



No a la Privatizacion de los Parques Arqueologicas
(5 Sept 2010)



Micheletti hijueputa (on statue of Miguel Paz Barahona)
(July 2009)



Queremos a MacDonald [kidnapped cartoonist]
(3 July 2009)



Monseñor Romero vive!
(July 2009)



Cristo al servicio de quien
(July 2009)



Alta es la noche y Morazán vigila
(7 March 2011)



Alta es la noche y Moraz [Morazán] vijila [sic]
(5 Sept 2010)



Morazán vive la lucha siempre sigue



Hombres que abusais de los sagrados derechos del pueblo por un sordida mezquino interes (6 Sept 2010)



Como no sabía que era imposible fue y lo hizo
[Einstein]



Micheletti la historia te juzgará traidor
(2 July 2009)



Cuando la historia de los pueblos no se puede escribir con la pluma...se escribe con un fusil



Viva Che hasta victoria siempre
(July 2009)

Appendix 13: Examples of Video Compilations of Political Graffiti in Honduras

Title: El que raya pared y mesa quiere decir algo
Author: lalawulka
Date: uploaded 8 August 2009
Length: 4:00
Source: <https://www.youtube.com/watch?v=bty1dNgYTn8&feature=youtu.be>

Title: El que raya pared y mesa quiere decir algo #2
Author: lalawulka
Date: uploaded 16 August 2009
Length: 4:13
Source: <https://www.youtube.com/watch?v=n9ZGwfKt-3Y&feature=youtu.be>

Title: El que raya pared y mesa quiere decir algo #3
Author: lalawulka
Date: uploaded 4 September 2009
Length: 3:40
Source: <https://www.youtube.com/watch?v=bD9rscp2Xj4>

Title: El que raya pared y mesa quiere decir algo #4
Author: lalawulka
Date: uploaded 6 September 2009
Length: 2:44
Source: <https://www.youtube.com/watch?v=8ac9r9XTFOw>

Title: El que raya pared y mesa quiere decir algo #5
Author: lalawulka
Date: uploaded 8 September 2009
Length: 4:04
Source: <https://www.youtube.com/watch?v=EXnBoE6Aaql&feature=youtu.be>

Title: Honduras Arte en Revolucion
Author: lalawulka
Date: uploaded 16 September 2009
Length: 5:53
Source: <https://www.youtube.com/watch?v=U4DLQL83Z7w&feature=youtu.be>

Title: Golpe 6 Las Paredes Hablan
Author: resistenciahonduras
Date: uploaded 3 July 2009
Length: 3:02
Source: <https://www.youtube.com/watch?v=VpeiVeqoEqE&feature=youtu.be>

Title: Tras el golpe de estado “las paredes hablan”
Author: tio chema chema
Date: uploaded 2 July 2009
Length: 4:57
Source: https://www.youtube.com/watch?v=JfH2_HNQsds

Appendix 14: Audio for Multimedia Installations

CADENCES & SLOGANS

“No somos cinco, no somos cien, prensa vendida cuéntanos bien”

“En Honduras se libra la guerra contra el facismo y las oligarquías del mundo”

“Estudiar, aprender, para chepos nunca ser”

“Si éste no es el pueblo, el pueblo dónde está? El pueblo está en las calles exigiendo libertad”

“Mel, amigo, el pueblo está contigo”

“uh, ah, Mel viene ya”

“La gente se pregunta ¿y esas quienes son? Somos feministas en revolución”

“Porque Honduras somos todas y todos! Feministas en resistencia!”

“Ni golpe de Estado, ni golpe de mujer, somos feministas en revolución”

SONGS

Title: Himno de la resistencia popular

Artist: Abiayala

Rendition: <https://www.youtube.com/watch?v=cWuyX77UKIg;>

http://www.hondurasresists.org/zapatazo_honduras.mp3

Lyrics:

En el centro de America
Un pueblo que desperto
Porque marco una senda
Hiso una revolucion

Ahora lo quieren callar
Lo quieren sacrificar
Porque a fuerza de bala
Le quitan su libertad

Una madrugada de gorilas y terror
Secuestran al presidente y violan la constitucion
Contra el golpe militar, RESISTENCIA POPULAR
Pues no podran vencer al gran pueblo de Morazan

CORO

Honduras el pueblo esta contigo
Honduras pueblo que no calla

Honduras resiste en la batalla
Pa' que vuelva aquel que no te falla

Honduras el pueblo esta contigo
Honduras pueblo que no calla
Honduras resiste en la batalla
Pa' que vuelva Jose Manuel Zelaya

ESTROFA

Los buenos del mundo
Todos a una sola voz
Gritan VIVA HONDURAS VIVA SU REVOLUCION
Vamos todos a luchar
Vamos juntos a pelear
Pa' que Mel Zelaya vuelva ya

Title: Mira a Honduras

Artist: Polache

Rendition: <https://www.youtube.com/watch?v=HWhEowGHhvI>

Lyrics:

Que no te tapen los ojos
ojo con la corrupción y la imcomprension
la indiferencia y la delincuencia
que con frecuencia ninguno se encuentra en esta nación
ponele mucha atención a esta canción de corazón
es mas lo bueno que aquí tenemos
mas los que queremos creemos en esta tierra
es una bendición.

CORO

Mira ah honduras con otros ojos
que esta es tu tierra
descubrí que al mirarla con otros ojos vas a merecerla
Mira ah honduras con otros ojos
tienes que quererla
descubrí que al mirarla con otros ojos vas a merecerla
lalalalala.. lalalala.. lalalala....

Que no te tapen los ojos
la deforestación y contaminación
la pobreza injusticia y bajeza
que con frecuencia ninguno se encuentra en esta nación
ponele mucha atención a esta canción de corazón
es mas la riqueza grandeza nobleza y mas la belleza
que hay en esta tierra es una bendición

CORO x2

Title: La Consulta en el Cielo

Artist: Polache

Rendition: <https://www.youtube.com/watch?v=ltMK0rvYFA4>

Lyrics:

Polache... Estas Listo para Cuando Llegue la Consulta Celestial.

CORO:

Al Cielo, Al Cielo quisiera entrar,
Pero ante mi Dios, Mi Único Dios, Me va Preguntar.
Al Cielo, Al Cielo quisiera entrar,
Pero ante mi Dios, Mi Único Dios, Me Va Consultar.

Que Hiciste ese día en que el Miedo, te hizo Callar.
Donde te escondiste, a quien no defendiste, por lo que fuera pasar.
Y que ganaste, cuando a tu propio hermano, lo quisiste humillar.
Porque lo Odiaste, Porque lo Repudiaste, y lo dejaste de Amar.
Y a quien juzgaste, por ser diferente, su forma de pensar.
Porque te encerraste, en tener la Razón, y su Razón no te supo importar.
Y Cuando olvidaste, que todos tienen, el derecho a opinar.
A quien censuraste, a cuantos engañaste, cuando tuviste el poder de Comunicar.

CORO

Te Preocupaste, por acumular, Mucha riqueza material.
Y sacrificaste, el verdadero tesoro, que es tu riqueza espiritual.
Y Predicaste, en mi Nombre, para muchas almas salvar. {O Acaso}
Predicaste, gritando mi Nombre, para mucha plata ganar.
Y simpatizaste con el Comunismo, el Socialismo, Marxismo, Capitalismo, Imperialismo,
Nacionalismo, y Liberalismo.
Te Complicaste, cuando la solución estaba en vos mismo.
Ama a tu prójimo, ama a tu prójimo como a vos mismo.

CORO

Si todos nos podemos Amar, si todos nos podemos perdonar.
Si Podemos Volver a Comenzar.

CORO

Additional information: “It’s my way of looking at what happened” during the coup, Polache said. “It’s a way to tell people that whether you are left-wing or right-wing, pro-Zelaya or anti-Zelaya, you will be judged — either in this life or in the afterlife.”

<http://www.globalpost.com/dispatch/the-americas/091203/honduras-polache>

Title: TVcucu, TVcaca

Artist: Nelson Pavón

Rendition: http://www.hondurasresists.org/tvcucu_tvaca.mp3

Lyrics:

No es extraño, no es extraño ver tanta gente engañada
Si por años y por años mentiras nos han mandado
No es extraño, no es extraño ver tanta gente tarada
Si por años y por años novelas nos han mandado
TVCucu TVCaca no te dejes engañar solo cambia de canal
TVCucu TVCaca no te dejes engañar solo cambia de canal

No es extraño, no es extraño, ver tanta gente revuelta
Si por años y por años nos han estado jodiendo
No es extraño, no es extraño, que te escondas en los verdes
Aunque hoy están de tu lado en el fondo estas cagado
TVCucu TVCaca no te dejes engañar solo cambia de canal
TVCucu TVCaca no te dejes engañar solo cambia de canal

No te extrañe, no te extrañe ver tanta prensa vendida
Son los mismos que por años se han cagado en nuestra vida
No es extraño, no es extraño que nos vendas a un ladrón
Y te seguimos como ideotas a votar por el cabron
TVCucu TVCaca no te dejes engañar solo cambia de canal
TVCucu TVCaca no te dejes engañar solo cambia de canal

No es extraño, no es extraño que nos vendas a un ladrón
Seguro que ese ladrón los bolsillos te lleno.
No es extraño que te acerques humillado y roto
Se acercan las elecciones, fijo vienes por el voto.
TVCucu TVCaca no te dejes engañar solo cambia de canal
TVCucu TVCaca no te dejes engañar solo cambia de canal

No te extrañe, no te extrañe que este pueblo se levante
Nunca mas van a callar al pueblo de Morazán
No te extrañe, no te extrañe que este pueblo se levante
Nunca mas van a callar al pueblo de Morazán
Nunca mas van a callar al pueblo de Morazán
Nunca mas van a callar al pueblo de Morazán

Title: Todo para el patrón

Artist: Mario de Mezapa

Rendition: https://www.youtube.com/watch?feature=player_embedded&v=aOrCByKoldc

Lyrics:

Apurate campesino, apurate ya cantó
El gallo de Doña Juana se va a enojar tu patrón
Si no llegas tempranito a sembrarle con primor
Apurate compañero que tenés que ir a ordeñar
Tenés que aguar el ganado, chapiar postrera y sembrar
Como sos analfabeta te quedaste para peón

Y como no tenés vacas hombre... la leche es de tu patrón

Tomándote una cerveza y vuelta, y vuelta a gritar
No es que sea malo el deporte, ni malo que sea jugar

Pero ese equipo no es tuyo hombre... también es de tu patrón

Un día ante el parlamento a decir quisieras hoy
Tomala que está tu vida, que te oigan de viva voz
Se me atraganta la vida tener que decirlo yo

Que ese congreso no es tuyo hombre... también es de tu patrón

Ya vienen las elecciones y te obligan a votar
Te imponen un candidato más malo que un escorpión
Te amenaza el desempleo que mala es tu situación
Como no tenés partido hombre... votas por el del patrón

Apurate compañero, apurate amaneció
No te quedes a la saga y vamos juntos los dos
Tenemos un elemento para la liberación

Pues la unidad solo es nuestra hombre... Esa no es de tu patrón.

Title: Zapatazo a Micheletti

Artist: Giodorno Morel, from the group Abiyala

Rendition: http://www.hondurasresists.org/zapatazo_honduras.mp3

Lyrics:

CORO:

Un zapatazo le vamos a lanzar
a micheletti, a sus gorilas,
a sus militares y sus policías

Oigan muchachos shape a los gatos
a todos los gorilas hay que lanzarles

un zapatazo
oye muchacho cuidao
si te equivoca si no hay zapatos
lánzale una bota,
oye muchacho no te vallas a equivocar
si no hay zapato lánzale una chancleta samurai,
oye muchacho cuidao
si te entretienes si no hay zapato pégale un tenis.

CORO

Un zapatazo, a micheletti
Un zapatazo, a los gorilas
Un zapatazo, a sus militares
Un zapatazo, a sus policías
Un zapatazo, a los golpistas
Un zapatazo, a los corruptos

CORO

El pueblo no quiere guerras
el pueblo no quiere armas
es a Mel Zelaya y menos policías
Mel Zelaya y más empleomanía
Mel Zelaya Mel Zelaya y más educación
Mel Zelaya y más medicina.

CORO

Additional information: “La canción ‘El Zapatazo’ fue escrita mas o menos hace 8 meses como zapatazo a los corruptos del mundo, le hice un zapatazo a Micheletti como parodia de mí canción que regalo a mis hermanos de honduras. Este es le zapatazo que hice primero y luego lo convertí para el Cabron de Micheletti,” le escribió Gioldano Morel a HablaHonduras.com. (25 Aug, 2009; <http://hablahonduras.com/articles/4526-abiyala-de-venezuela-canta-zapatazo-honduras>)

Title: El Turuncazo

Artist: Polache

Rendition: <https://www.youtube.com/watch?v=bHKJqiGvw0Q>

Lyrics:

Ay Polache, las cosas que sufre mi gente
Hay que defenderse a pura turunca

CORO

Al que le caiga

Al que le caiga
El turuncazo señores
Al que le caiga
El que nada debe
El que nada teme
Él que nada debe nada teme
Esto no le duele
(Se repite)

Al que sólo es jeta
Al que sólo es jeta
Al que sólo es jeta y billete
y se dice profeta
lobito vestido de oveja
que jalando ovejas te vi
montado en carros del año
en nombre de Dios haces daño

al que se las tira
al que se las tira
al que se las tira de don Juan
Don Juandas perdido
Por querer tanta mujer
Perdés el verdadero querer
Tenés una cabeza arriba
Pero la de abajo domina

Al que no respeta
Al que no respeta
Al que no respeta y la vida
Le vale chancleta
Al ladrón con o sin corbata
Al que lastima y al que mata
Al mentiroso elocuente
Que engaña a la gente decente

Al que se haga el loco
Al que se haga el loco
Al que se haga el loco
Pensando que no es para tanto
Tanto es el cabrón sin corazón
Como el que la hace de mirón
Hay tanto hijuelagranputa
Y no hay suficientes turuncas

CORO

Polache
No está libre de culpas
Pero va al aire la turunca papa
Tin marin de do pingüe
Cucara mácara
Títtere fue
Yo no fui fue teté
Pégale pégale que aquel fue

Title: Contra el golpe militar

Artist: Sergio Reyes

Rendition: http://hondurasresists.org/contra_el_golpe.mp3

Lyrics:

De nuevo pisa la bota
de gorilas hondureños
de nuevo matan al pueblo
pa' defender a sus dueños.
Y como lo dice el dicho
no hay mal que por bien no venga
que el pueblo ahora ya esta en marcha
y no habra quien lo detenga.

CORO

¡contra el golpe militar
resistencia popular! (x2)

Por ahi nos andan diciendo
que este golpe es diferente
pero los toques de queda
ya tienen sus referentes.
Y la represion rampante
y los muchos detenidos
presidente desterrado
su pueblo lo ha defendido.

CORO

Y ahora gritemos juntos
que se vayan los gorilas
que se vayan las maquilas
y la base imperialista.
Toda America Latina
esta unida contra el golpe

obreros y campesinos
por Honduras y su destino.

CORO

De nuevo pisa la bota...

Title: La Camisita Blanca

Artist: José “Yeco” Hernández

Rendition: <http://www.goear.com/listen/b1cbd79/camisita-blanca-yeco>

Lyrics:

Yo quiero mi camiseta blanca
de esas que se dan para ir a marchar
hechitas a la medida a plazos para pagar
yo quiero una camiseta para ir a protestar.

Yo quiero mi cancionero blanco
con lindos blancos para la paz
para cantar con cariño los lazos de la amistad
Yo quiero mi cancionero pa' cantar y no pensar

Y es que hay gente que piensa que la vida es “Burger King”
que la verdad está en “Estilo” y la bondad un souvenir
Y es que hay gente que piensa que no hay más para llevar
Que una whoper en el pecho y un paseo por el mall

Yo quiero cantar del brazo blanco
De la doña adicta al bisturí
que ayer anduvo en Miami planeando su operación
yo quiero una foto de ella después de la liposucción

Yo quiero mi camiseta blanca
de esas que se dan para ir a marchar
como la de los hijitos, de mama y papa
que vienen de Miami a conocer a Mikey Mouse

Y es que hay gente que piensa que la vida es “Burger King”
que la verdad está en “Estilo” y la bondad un souvenir
Y es que hay gente que piensa que no hay más para llevar
Que una whoper en el pecho y un paseo por el mall

Yo quiero mi camiseta blanca
Yo quiero mi camiseta blanca
La camiseta oficial

Yo quiero mi camisita blanca
La camiseta oficial

Title: Nos tienen miedo porque no tenemos miedo

Artist: Liliana Felipe

Rendition: <http://www.goeat.com/listen/662765f/nos-tienen-miedo-porque-no-tenemos-miedo-liliana-felipe>

Lyrics:

Nos tienen miedo porque no tenemos miedo. (x 7)
Nos tienen miedo porque no tenemos
porque no tenemos
porque no tenemos miedo.

Están atrás
van para atrás,
piensan atrás,
son el atrás,
están detrás de su armadura militar.

Nos ven reír,
nos ven luchar,
nos ven amar,
nos ven jugar,
nos ven detrás de su armadura militar.

Nos tienen miedo porque no tenemos miedo. (x 7)
Nos tienen miedo porque no tenemos
porque no tenemos
porque no tenemos miedo.

¡NO TENEMOS MIEDO! (x 4)

Title: La memoria

Artist: León Gieco

Rendition: <https://www.youtube.com/watch?v=bC9mqsGeJQ>

Lyrics:

Los viejos amores que no están
La ilusión de los que perdieron
Todas las promesas que se van
y los que en cualquier guerra se cayeron

Todo está guardado en la memoria
Sueño de la vida y de la historia

El engaño y la complicidad
de los genocidas que están sueltos
El indulto y el Punto Final
a las bestias de aquel infierno

Todo está guardado en la memoria
Sueño de la vida y de la historia

La memoria despierta para herir
a los pueblos dormidos
que no la dejan vivir
libre como el viento

Los desaparecidos que se buscan
con el color de sus nacimientos
El hambre y la abundancia que se juntan
El maltrato con su mal recuerdo

Todo está clavado en la memoria
Espina de la vida y de la historia

Dos mil comerían por un año
con lo que cuenta un minuto militar
Cuántos dejarían de ser esclavos
por el precio de una bomba al mar

Todo está clavado en la memoria
Espina de la vida y de la historia

La memoria pincha hasta sangrar
a los pueblos que la amarran
y no la dejan andar
libre como el viento

Todos los muertos de la AMIA
y los de la Embajada de Israel
El poder secreto de las armas
La justicia que mira y no ve

Todo está escondido en la memoria
Refugio de la vida y de la historia

Fue cuando se callaron las iglesias
fue cuando el fútbol se lo comió todo
que los padres palotinos y Angelelli
dejaron su sangre en el lodo

Todo está escondido en la memoria
Refugio de la vida y de la historia

La memoria estalla hasta vencer
a los pueblos que la aplastan
y no la dejan ser
libre como el viento

La bala a Chico Mendez en Brasil
150 mil guatemaltecos
los mineros que enfrentan al fusil
represión estudiantil en México

Todo está cargado en la memoria
Arma de la vida y de la historia

América con almas destruidas
Los chicos que mata el escuadrón
Suplicio de Mugica por las villas
Dignidad de Rodolfo Walsh

Todo está cargado en la memoria
Arma de la vida y de la historia

La memoria apunta hasta matar
a los pueblos que la callan
y no la dejan volar
libre como el viento

Appendix 15: Additional Texts for Exhibit

TEXTS ABOUT GRAFFITI IN POST-COUP HONDURAS

Title: Delitos de lesa cultura / Crimes against Culture

Author: Helen Umaña, Honduran author

Date published: 23 July 2009

Source: <http://obsesivababel.blogspot.ca/2009/07/delitos-de-lesa-cultura-helen-umana.html>;
<http://hondurascoup2009.blogspot.ca/2009/07/authentic-cultural-inquisition.html>

Relevant text:

Desde el punto de vista antropológico, el término cultura se refiere a todas las manifestaciones de la vida material (sembrar maíz, por ejemplo) y espiritual (escribir un poema, elaborar una teoría científica o trazar un grafiti contestatario) de una determinada comunidad.

From an anthropological point of view, the term "culture" refers to all manifestations of material life (planting maize, for example) and spiritual life (writing a poem, devising a scientific theory, or drawing a protest graffiti) of a specified community.

Title: Se escribe en las paredes por ahora

Author: I.M.

Date published: 6 May 2010

Source: Voselsoberano; http://www.voselsoberano.com/index.php?option=com_content&view=article&id=5360:se-escribe-en-las-paredes-por-ahora&catid=8:arte-y-letras-en-resistencia

Relevant text:

A veces mal escrito pero siempre entendido
la libertad SE ESCRIBE EN LA SANGRE
cada caíd@ es cien por ciento de lucha libertaria
se escribe en la conciencia de resistir el miedo
y alzar el cartelòn con la suma del día (Hoy ayer mañana) de la insistente lucha
se expresa en "tomar la palabra"
en la "poesìa que no canta en vano"
se escribe en la solidaridad que nace
en la que nunca envejece
està en los caminos caminados
y en los cuerpos testigos ojos abismados
està en la verdad /
en las pintas de las paredes
y en la profundidad del Ser
en la palabra dicha suavemente
"En el susurro del viento"
en el fuerte vendamal
està en la mano que acaricia a otro humano
en el beso lanzado con la mano

en los ojos que ríen
en los labios que no engañan
en los pies que no persiguen
en la humanidad que lanza al aire
y alimenta más que el pan y sacia más que el vino
al humanismo en su solidaridad-
I:M.
Escrito rápidamente y sentido siempre.

Title: Pintas

Author: Candelario Reyes García

Date published: 19 September 2009, 83 días de Resistencia.

Source: http://www.voselsoberano.com/index.php?option=com_content&view=article&id=604%3Apintas&catid=8%3Aarte-y-letras-en-resistencia&Itemid=8

Relevant text:

Los muros gritan,
son nuestros satélites
en la órbita de la resistencia.
Paredones de fusilamiento a la corrupción.
Las tapias hablan,
protestan, dejan de ser solo parapetos,
cantan, ríen, son más que barricadas,
maldicen estar defendiendo sólo su sombra
y más de una alma en pena
que se encierra dentro.

La paredes de Tegucigalpa,
de Honduras entera,
aldeas, pueblecitos y callejuelas,
se encaraman en los satélites
y toman señal de desobediencia
y hacen declaración de firmeza.

Paredes, murallas y tabiques
son un sismo,
han entrado en crisis,
están carcomidas de letreros,
participan de la vocación de testigos
manchadas de gritos:
no más indiferencia y silencio,
se indignan
de ser condenadas a la inmovilidad.

Vomitan el golpe militar
sus trompetas de basalto,

dicen:
sólo nosotros somos pétreas
y sin embargo,
llega el día
en que no queda de nosotras,
piedra sobre piedra.

Las murallas vienen con el dominio:
detrás se amparan
obispos y gobernadores,
pastores y ampones.

Guardias y disparos
celan las murallas.
Pero cuando el pueblo marcha,
las paredes
se vuelven espejos mansos,
pergaminos llanos,
códices populares,
notorias bitácoras de los sublevados.

Desobediencia civil
y el código se anota en el muro,
para que nadie se pierda
en la ruta de las hiedras
de la imaginación y el contertulio
del tiempo vivido
y el devenir por cimentar:
queda allí impregnado
lo que un día habrá de cambiar.

La pinta, el grafiti, son la urbanización
que se fija en las pestañas
y en las retinas
del espejo imaginario
que todos los muros
tiene dentro
y que la protesta descubre
y los recubre
de mensaje original:

“¡Arriba, abajo,
Golpistas al carajo!”

“¡No somos uno,
no somos cien,

prensa vendida,
cuéntenos bien!”

Raspa la pared,
vuélvala a pintar,
que ni la protesta termina,
ni la pared quiere callar.

El arte rupestre, no cesa,
el pincel, no cede,
el puño no mezquina
y la imaginación no se agota.

Movilización popular,
grafito y panfleto
resucitan y dan color,
a lo que consumiéndose
en soledad
por ser de la calle,
callan,
cuando tienen mucho de qué hablar.

Title: A las madres del Frente Nacional de Resistencia Popular

Author: Juan Almeyda

Date published: 11 May 2010

Source: <http://hondurasenlucha.blogspot.ca/2010/05/las-madres-del-frente-nacional-de.html>

Relevant text:

En la rupestre pintura
de farallones y cuevas,
Madre, está inscrita tu silueta.

Y tu nombre secular
en las rocas donde sueñan
las osas hormigueras
y meditan las nerviosas tacuazinas.

Al entrar al umbral de la gruta
saludé a la esbelta Ceiba,
la gigante centinela,
-ombligo entre el cielo y la tierra en
cuyas ramas milenarias
vuelan, besando las orquídeas,
y hacen sus nidos gorrioncitas
y colibríes libertarios.

En la alborada de la esperanza
las mariposas matizan
el espectro de colores infinitos.

Madre, matriz de la vida,
hija de la Madre Tierra,
cuando era embrión
aprendí en tu vientre
la utopía de tus sueños,
sobre la heroica Resistencia.

Asimilé el camino de la no violencia.

Gandhi marchó con las madres de la sal
y dijo con su paciencia infinita:

"La lluvia de la justicia
mojará la tierra
y los ojos secos por el llanto
con el rocío del amanecer".

En este siglo XXI,
Madre. No hablaré de las penas
¡Celebraremos la vida!

Hasta en el dolor y en el sufrimiento.

Porque estamos en resistencia
contra el patriarcado.

Porque es el mundo del hombre nuevo,
y la mujer nueva.

Madre, compañera de la vida,
tu nombre es libertad.

Está escrito en las calles,
en los muros, en los suelos,
en los aires y en los vuelos
de las mariposas, colibríes y gorriones.

Con la tinta indeleble
de la sangre de las mártires
y los vivos colores de la tierra.

Cada madre campesina, indígena,
obrero, garífuna ,intelectual,
feminista; y de la diversidad sexual,
son artistas del graffiti,
poetas de los sueños de amor
y el vientre universal
donde nace la libertad.

Madre, tu espíritu vive:
¡Vive en la resistencia popular!

LITERARY, MUSICAL, OR CULTURAL REFERENCES IN GRAFFITI

Title: Morazán

Author: Pablo Neruda

Date published:

Source: Canto General

Relevant text:

Alta es la noche y Morazán vigila
¿Es hoy, ayer, mañana? Tú lo sabes.

Cinta Central, américa angostura
que los golpes azules de dos mares
fueron haciendo, levantando en vilo
cordilleras y plumas de esmeralda;
territorio, unidad, delgada diosa
nacida en el combate de la espuma.

Te desmoronan hijos y gusanos,
se extienden sobre ti las alimañas
y una tenaza te arrebata el sueño
y un puñal con tu sangre te salpica
mientras se despedaza tu estandarte.

Alta es la noche y Morazán vigila.

Ya viene el tigre enarbolando un hacha
Vienen a devorarte las entrañas.
Vienen a dividir la estrella.
Vienen,
pequeña América olorosa,
a clavarte en la cruz, a desollarte,
a tumbar el metal de tu bandera.

Alta es la noche y Morazán vigila.

Invasores llenaron tu morada.
Y te partieron como fruta muerta,
y otros sellaron sobre tus espaldas
los dientes de una estirpe sanguinaria,
y otros te saquearon en los puertos
cargando sangre sobre tus dolores.
¿Es hoy, ayer, mañana? Tú lo sabes.
Hermanos, amanece. (Y Morazán vigila).

Title: Cristo al servicio de quién?

Author: Los Guaraguao

Source: <https://www.youtube.com/watch?v=F8Lr-OyaR1g>

Relevant text:

“Cristo al servicio de quién?” preguntaba Jaime obrero, preguntaba Jaime obrero.

“A Cristo hay que liberarlo,” me decía Jaime obrero “por que ellos se lo han robado y Cristo, Cristo es del pueblo.” Iglesia que no denuncia la injusticia y la opresion es una iglesia vendida queremos resurreccion, queremos renovacion, queremos revolucion.

Cristo al servicio de quién?

Author: Augustín Farabundo Martí

Date: late 1920s

Source: <http://www.mpliberacion.com.ar/BIOGRAFIA-DE-AGUSTIN-FARABUNDO.html>

Relevant text:

Cuando la historia no se puede escribir con la pluma, se escribe con el rifle.

Title: *Richelieu; Or the Conspiracy*

Author: Edward Bulwer-Lytton

Date: 1839

Source: <http://www.phrases.org.uk/meanings/the-pen-is-mightier-than-the-sword.html>

Relevant text:

The pen is mightier than the sword.

Title: Manifiesto de David

Author: Francisco Morazán

Date: 16 July 1841

Source: <http://histounahblog.wordpress.com/2009/07/10/manifiesto-de-david-francisco-morazan/>

Relevant text:

Hombres que habéis abusado de los derechos más sagrados del pueblo por su sórdido y mezquino interés! Con vosotros hablo, enemigos de la independencia y de la libertad. Si vuestros hechos, para procuraros una patria, pueden sufrir un paralelo con los de aquellos centroamericanos que perseguís o habéis expatriado, yo a su nombre os provocho a presentarlos. Ese mismo pueblo que habéis humillado, insultado, envilecido y traicionado tantas veces, que os hace hoy los árbitros de sus destinos y nos proscribo por vuestros consejos, ese pueblo será nuestro juez.

Si la lucha que os propongo es desigual, todas las ventajas de ella están de vuestra parte.

Tenéis en vuestro apoyo:

Que os halláis colocados en el poder, y que nosotros nos encontramos en la desgracia.

Que podéis hacer uso de vuestra autoridad para procuraros acusadores, que nosotros no encontramos tal vez ni un testigo.

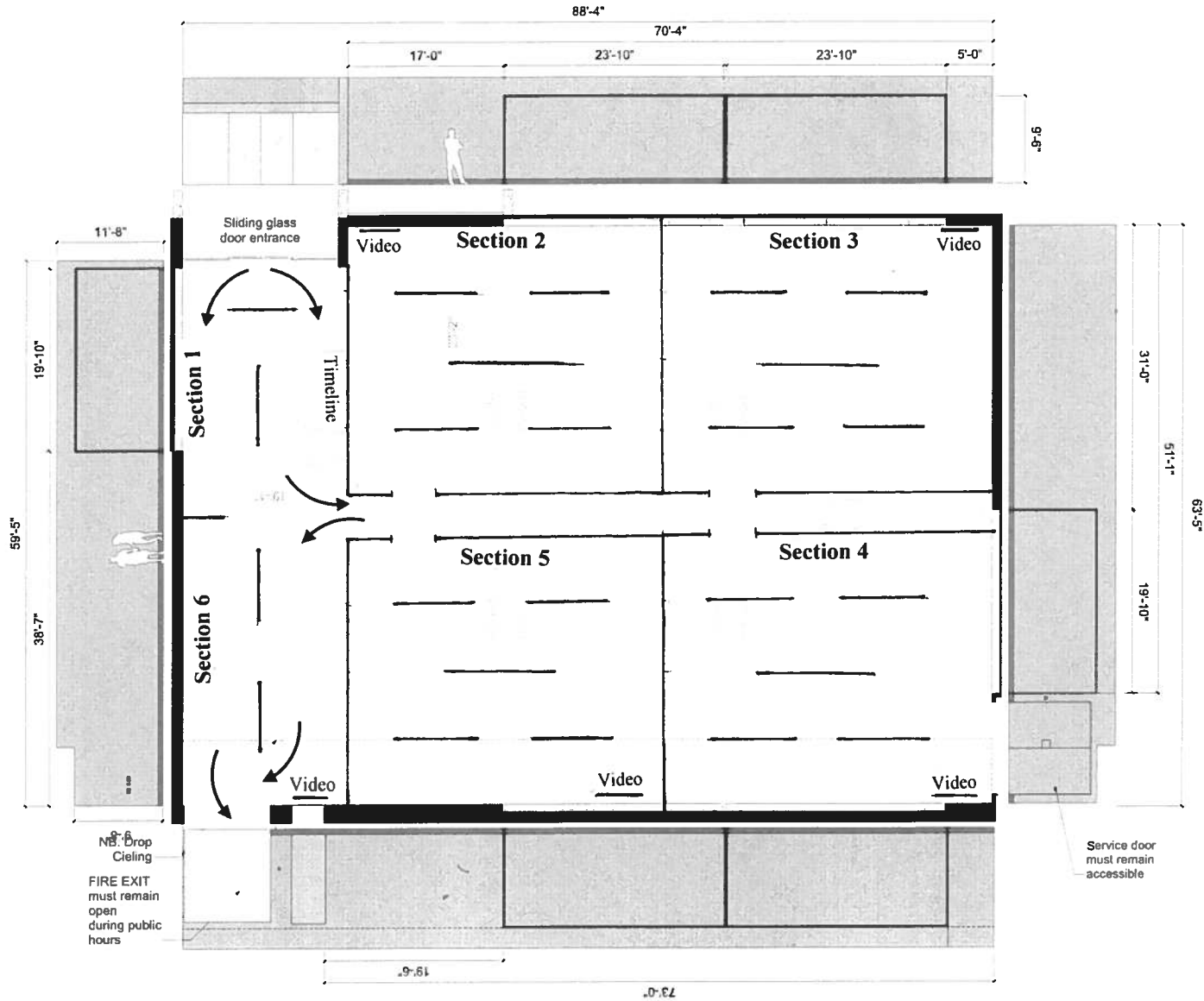
Que os habéis constituido en nuestros jueces, y declarado que somos vuestros reos.

Que nuestra voluntaria retirada de los negocios públicos, con un objeto más noble que el que ha podido caber en vuestros corazones, la habéis interpretado como fuga.

Que a nosotros, que no os atrevisteis nunca a vernos cara a cara, nos insultáis atrocemente en vuestra imprenta; y añadiendo el escarnio a la venganza, habéis tomado la mano misma que os ha envilecido para trazar los caracteres de un nombre funesto que no podemos pronunciar sin oprobio, y nuestra expatriación se ha decretado^[1].

Y en fin, para complemento de vuestro triunfo, todas las apariencias acreditan que el pueblo que nos va a juzgar os pertenece. Pero no importa. Nosotros tenemos la justicia. Vamos a los hechos.

Appendix 16: Rough Floor Plan



Gallery dimensions
 • 5,500 sq ft
 • 511 sq m
 • 253 linear ft (walls closed)
 • 77 linear m (walls closed)
 • 500 linear ft (walls open)
 • 152 linear m (walls open)

Michael Audain Gallery P.O. Box 448		1	
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