

# language | visual + written/spoken

siboney díaz-sánchez | OppCo boston, ma

If you are creating space who is it for?

Who is absent that should be present?

How can we recognize individual stories and let them inform our work?

Is the work we do inclusive?

Who is defining what inclusive means?

Is it intersectional?

How do we create opportunities for people to be heard?

Is language/ information accessible?

How do we compensate people for their time?

How can we identify and reframe ways of being and thinking that no longer serve us?

How can we recognize our out of balance practices?

How are we recognizing abundances and redistributing power?

How can we build solidarity?

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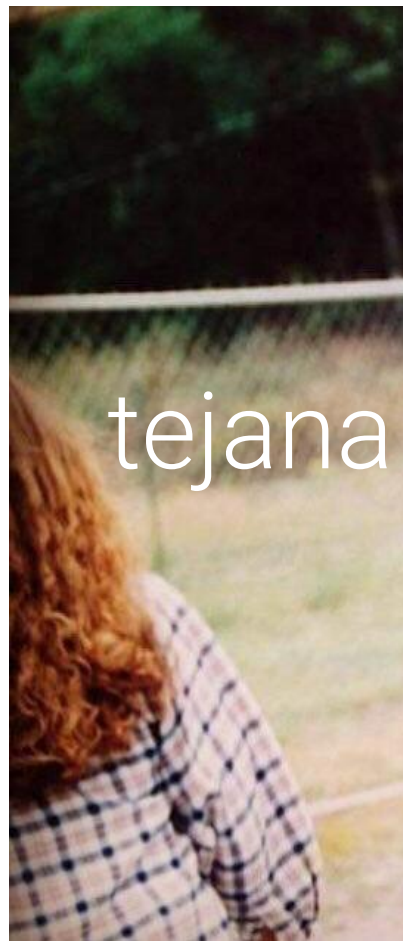
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The Washington Post



Kirk Haring's  
New York minute  
WORLDWIDE,  
Page E3

# Travel

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## Forget The Alamo!

*Today's San Antonio has little to do with that symbol of doomed Anglo imperialism. It's a thriving capital of Hispanic culture, and a magnet for multicultural tourism.*

By Gary Lee

Photograph by David H. Hume

**E**ven now I can feel the vocalist belt out the kind of song that could only come from deep in her belly, the accordion squeaks out a joyous refrain, and the whole room rattle with the spirit of a copperhead. More than a month of Saturdays has passed since my night at Tejano Rodeo, but the mood of the place still tingles my spine.

The setting, a Tejano joint buried somewhere deep in the city's barrio, could not have been less auspicious. It was a sprawling down-home music hall, where the men rolled about in straw Stetsons, the women wore red skirts that swept the dance floor and everly pulled down. Butteville from long-neck bottles and spoke Spanish much more quickly than I remembered from college.

It was song, above all, that gave the place life. Performed by a group of local Latinos consisting of four horns, two guitarists, a drummer, the inevitable accordion player and the vocalist, the music flowed that night faster and smoother than the Mississippi moves after



Tejano music incorporates many cultures' influences: The accordion is borrowed from German polka bands.

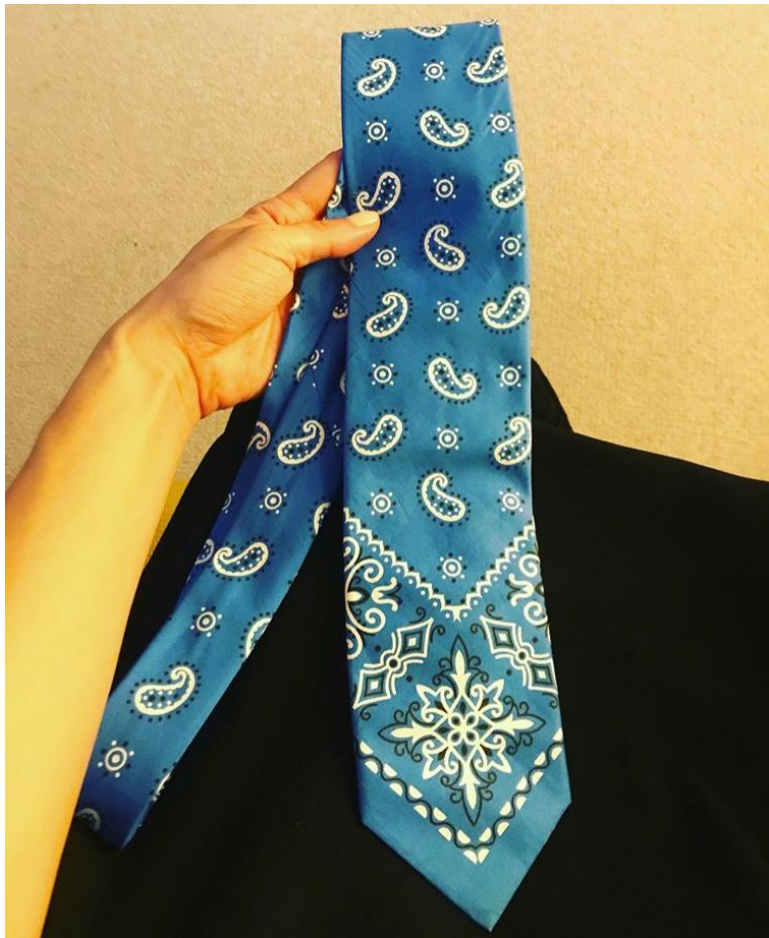
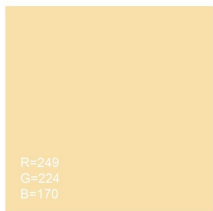
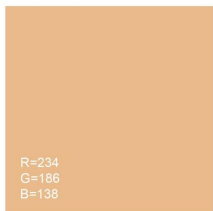
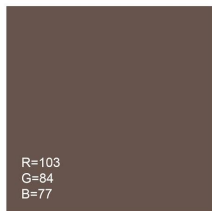
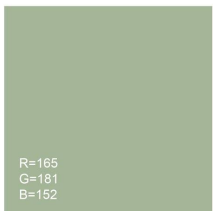
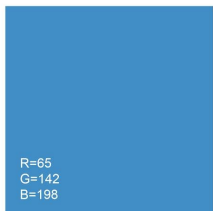
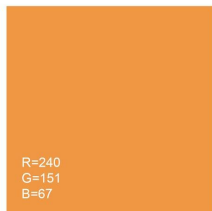
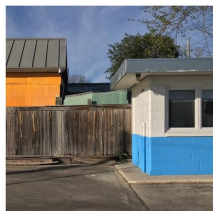
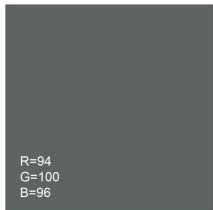
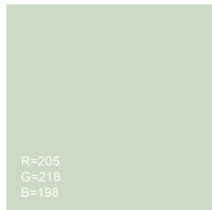
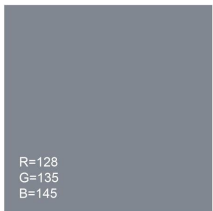
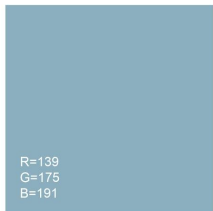
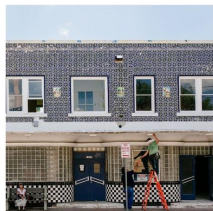
tejana

language | visual + written/spoken











por. Gloria Saavedra (mx)



por. Gloria Saavedra (mx)



por. César Ramos (cl)



por. Ximena Perez (mx)



por. Gloria Saavedra (mx)



por. Alexis Lucio (mx)



por. Alexis Lucio (mx)



por. Jesús Ocampo (mx)



por. Jesus Ocampo (mx)



por. Gerardo Martínez (mx)



por. Martin Stacey (ec)



por. Rebeca Bravo (mx)

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think about  
violence in our  
language +  
decolonize our  
working  
vocabulary.

no human is illegal.

people are not aliens.

shoot from the hip    **decisive / reactive**

rule of thumb        **common reference**

kill it                **help it grow / I believe in you**

conquer              **win / achieve**

divide and conquer    **be strategic / use resources**

master bedroom        ***name* bedroom**

he / she him / her    **they / them**

pioneer                **leader / lead**

history / historical    **story / past / archival**

pow wow	<b>meeting</b>	
manning	<b>providing / being present</b>	
trigger	<b>prompt</b>	
pull the trigger	<b>make a decision</b>	
placemaking	<b>placekeeping / placeaffirming / placeactivating</b>	
manhours	<b>hours</b>	
homeless	<b>houseless / displaced / unhoused</b>	
in the pipeline	<b>in process / queue</b>	
circle the wagons	<b>organize</b>	
straight (direction)	<b>forward</b>	
allies	<b>associates / accomplices</b>	
more than 1 way to skin a cat		<b>multiple approaches</b>
kill 2 birds with 1 stone		<b>feed 2 birds with 1 seed</b>



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