

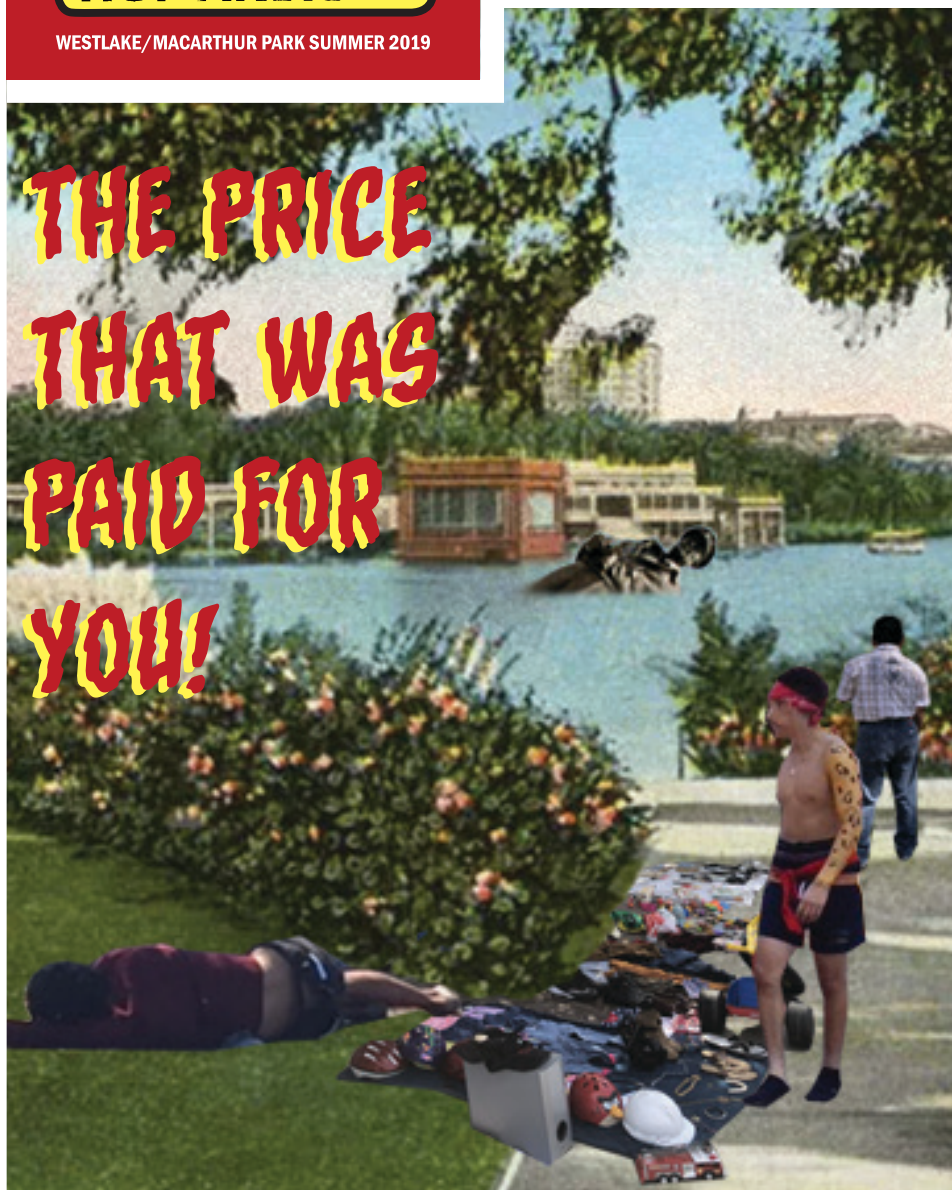
Casos de

URBAN HUMANITIES

WESTLAKE/MACARTHUR PARK SUMMER 2019

SEE THE TRIAL
IN THE COURT
OF TONGVA!

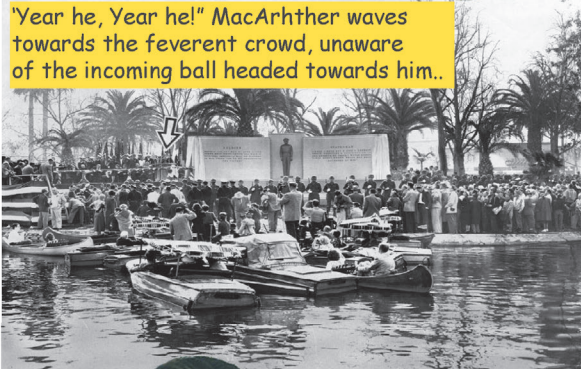
THE PRICE
THAT WAS
PAID FOR
YOU!



1948 MACARTHUR PARK
 ON A SEPIA DAY IN LOS ANGELES
 GENERAL DOUGLAS E MACARTHUR
 INAUGURATES HIS SELF-NAMED
 PARK AND STATUE. BUT WHAT'S
 THAT UP ABOVE?
 THERE THEY PLAY, THE MESOAMERICAN
 GODS OF THESE ANCIENT LANDS,
 PUNTING THE FATES OF HUMANITY.
 THEY BEND BACK THE BORDERS OF
 SPACE AND TIME AND OPEN THE CUR-
 TAIN TO SEE FURTHER AND FARTHER
 THAN MORTAL EYES CAN PRY...
 TO KNOW WHO TRULY PAYS THE PRICE
 FOR THIS LAND.....



'Year he, Year he!' MacArthter waves
 towards the feverent crowd, unaware
 of the incoming ball headed towards him..



What the %\$@^&*

Time turns on it's head as General
 Macarthur travels off...

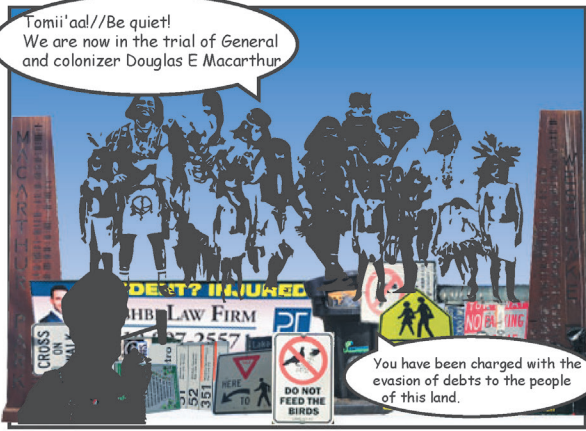


No day, no month, no year... on Tongva land, court is being called to order.



What the.....

Tomii'ad//Be quiet!
We are now in the trial of General and colonizer Douglas E Macarthur



You have been charged with the evasion of debts to the people of this land.



We now call on the 1st witness to take a stand...



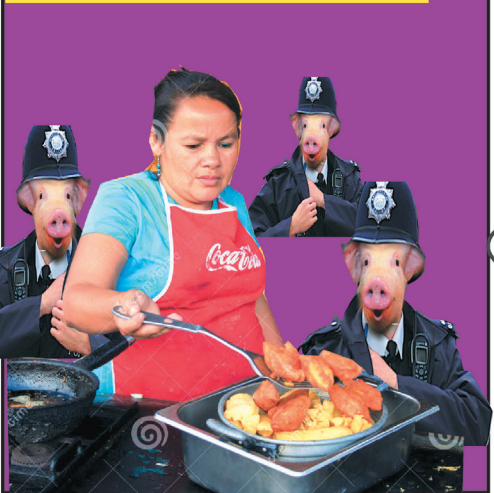
...Rosario the Pupusa Seller!

Ese Gringo no esta bienvenido aqui!
Nos a jodido demasiado la paciencia!//That gringo isn't welcome here. He's screwed with our patience too long!

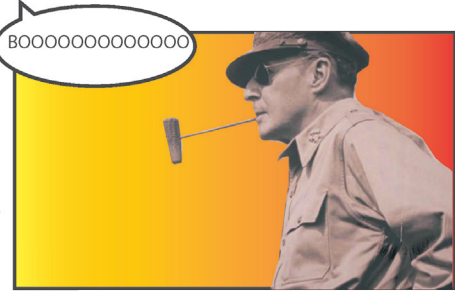


I've been persecuted and displaced by this man and his cronies. Where they should protect they instead separate and severe.

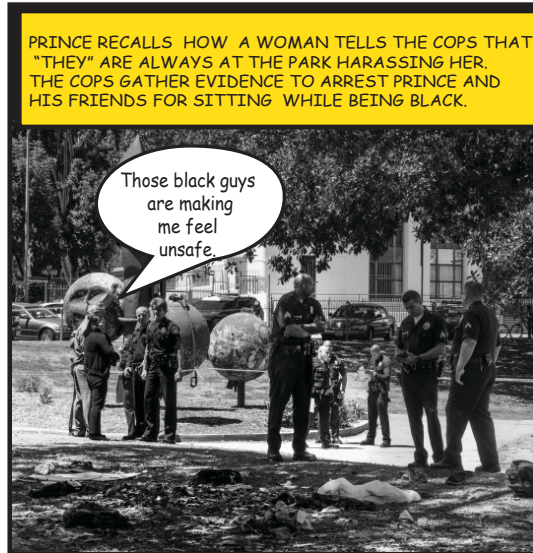
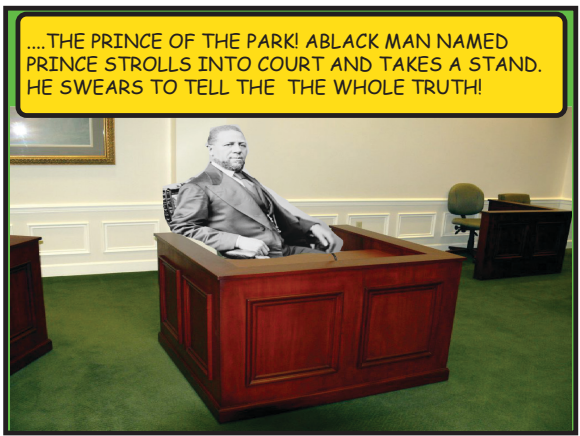
He has not only displaced me from the streets for selling my pupusas, he has displaced my people with his wars in my country.

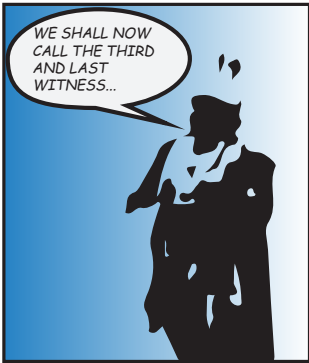


To add insult to injury, they have forced me to clean the streets that I'm not even allowed to use or risk paying a \$1000 fine!



BOOOOOOOOOOOOO





These witnesses have provided powerful testimony regarding your hypocrisy and manipulation.

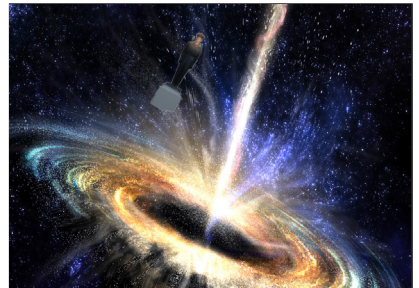
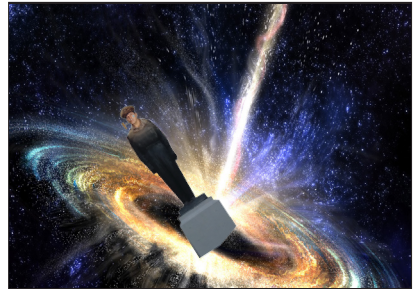


Do you have anything to say in your defense?

If they just got real jobs like the true proper American way they wouldn't be displaced! Who said this park was for everyone huh??



YOU'RE DEMOCRACY DID. And our people are done paying . We sentence you and the histories you have wrought to the Vortex of Eternal Justice! Go and pay the price that paid for youuuuu Mac Arthur





What happened?

Wait... is this...



N000000000000!



CHAPULIN
COLORADO ESTE
CUENTO SE A
ACABADO



Utilizing ethnographic field methods, we engage in participant-observation in MacArthur Park. We record our observations and community narratives using field notes and photography cartography. In doing so, we contextL@s Signist@s' play with the question of how semiotics (symbols, icons and index) both legislate the bodies present in the MacArthur Park space as well as how the signs are defined through an intersubjective field. The ThickMap's focus on semiotics used to divide & police as well as resist & unite peoples' bodies in the space within the park's east side along Alvarado Ave and on the streets bounding it. The base map, a photo collage of texts governing bodies in the park (laws, signage, etc) creates the "field" of the street grid, giving us a recognizable place in Los Angeles while remaining abstract. Bodies are delineated from photographs to bring to the fore the way posture, proxemics, and groups are arranged. The delineations evolve into fluid symbols that are illustrated to show the distribution and movement of people. We reference sites of social injustice through the fotonovella of the map. Our Thick Map interrogates how the arrangement of community members challenges and reinforces the meaning of the signs within MacArthur park.

utilize the embodied practices and collective memories of the community through the lens of members. Bridging the relevance of the contextualized practices and collective memories, in application to the map project we will draw on the strength of Yosso's (2007) Cultural Wealth Model to elevate resistance to the regulation of bodies in space. To represent the innovative ways the MacArthur Park Community creates their own embodied system of semiotics through the negotiation of space, sign and bodies, we highlight the counter-discourse that is culturally produced by bodies inhabiting space and resisting the structures established by the state's panoptic gaze. We draw from Pierce's Sign Theory of semiotics and expand on a post-structuralist interpretation of semiotics that are co-negotiated through embodied cultural practices.

Using a form of magical realism, our narrative focuses on a set of characters based in the Royal Court of MacArthur Park. The plot centers around moments of spatial injustices where the text of the sign and law is brought into contact with the semiotics of the bodies in space. Representing the often overlooked histories of the land, we incorporate characters from the indigenous Tongva community, General of The Army Douglas MacArthur and the contemporary MacArthur Park community to perpetuate a counter-narrative that speculates an alternative future inspired by notions of Afro-Indigenous Futurism within the context of Los Angeles' multicultural landscape. This drama is derived from gathered histories and collective memories but will also take creative liberty with the narrative.