

**BMOCA**



InsideOut 2021 - 2022

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**Los Seis de Boulder  
Sculpture Project**

March 23, 2021 – March 14, 2022

***El movimiento sigue  
(The movement continues)***

**Los Seis de Boulder Sculpture Project:  
*El movimiento sigue (The movement continues)***

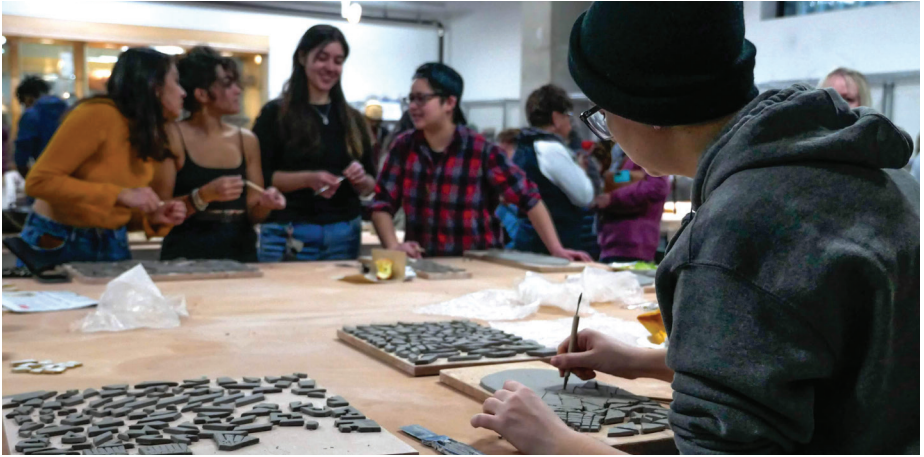
*El movimiento sigue (The movement continues)* is the second community-generated artwork commemorating Los Seis de Boulder, six activists who died in car bombings in Boulder in May of 1974. Francisco Dougherty, Florencio Granado, Una Jaakola, Reyes Martínez, Neva Romero, and Heriberto Terán were involved with Chicano Student Movement activism at the University of Colorado (CU) Boulder. *El movimiento sigue* continues the collaboration between students at CU Boulder with community members, surviving family members, and friends of Los Seis who created the first honorary sculpture in 2019. Participants imagined and created *El movimiento sigue* to recognize the silenced tragedy of the killings of Los Seis. The work celebrates their lives, contributions, and solidarity as activists.

On May 27, Jaakola, Martínez, and Romero were killed in a car bombing at Chautauqua Park. On May 29, Dougherty, Terán, and Granado were killed in a second car bombing near 28th Street and Canyon Boulevard. Antonio Alcantar was severely injured in that explosion. The bombings took place during a weeks-long occupation of Temporary Building 1 on the campus of CU Boulder. Los Seis were part of this occupation in which students demanded continued funding and growth for the Educational Opportunity Programs that brought Mexican-American students and other marginalized students to campus beginning in 1968. The circumstances surrounding the deaths of Los Seis were never adequately investigated, and the cases were never solved.

In 2020, Los Seis de Boulder Sculpture Project created a second sculpture to mark the site of the bombing at 28th Street and Canyon Boulevard. Participants convened in the ceramics studios at CU Boulder and Adams State University in Alamosa, CO to work with imagery and text that connect Los Seis to the activism and struggle of others fighting for equity and self-determination. *El movimiento sigue* uses each side of the triangular sculpture to celebrate and honor Los Seis and other key figures who advocated for the Educational Opportunity Programs that brought Mexican-American and other marginalized students to CU Boulder.

The long side of the sculpture features a mosaic composition inspired by Juan Espinosa's 1973 photographs of a Black Student Alliance protest at CU Boulder supported by United Mexican American Students and others at the university, reflecting the ongoing solidarity and support of BIPOC students for each other's struggles on campus. The second longest side features a raised fist symbolizing Black Power, Chicano Power, protest, and solidarity. The shortest side of *El movimiento sigue* acknowledges the Indigenous land this sculpture, and all else, exists on. In addition to Los Seis, it references local Chicano Movement leaders Ricardo Falcón, Luis Jr. Martinez, and Carlos Zapata who were killed in the 1970s.

The sculpture's title *El movimiento sigue* symbolically draws from *Symbols of Resistance*, a 2017 documentary by the Freedom Archives that details the lives and activism of Los Seis, Falcón, Martinez, and Zapata. The sculpture connects the past activism represented within the film and the legacy of Los Seis with the continuing fight for equity. More directly, the sculpture's title references a non-profit organization of the same name located in Pueblo, CO. Founded by Rita Martinez other activists, the organization's mission is dedicated to continuing the work to end racism, discrimination, and inequality. The phrase *El movimiento sigue* was always used by Martinez in exhibits or texts about the movement - a reminder that the movement continues.



Above image: Los Seis de Boulder Sculpture Project (detail). Courtesy of Destin Hernandez

*El movimiento sigue* is on exhibit from March 2021 to March 2022 at BMoCA's InsideOut exhibition platform, a site for temporary artistic intervention and public discourse featuring local and international artists who push the boundaries of public art. The sculpture will ultimately mark the site of the second bombing at 28th Street and Canyon Boulevard. The first sculpture created by Los Seis de Boulder Sculpture Project in honor of Los Seis remains permanently on view in front of Temporary Building 1 at CU Boulder, and is cared for by the University Libraries.

## Artists' Biography

Los Seis de Boulder Sculpture Project is a group of students, staff, and faculty at the University of Colorado Boulder working with others, including surviving family and friends of Los Seis, to create monuments that memorialize the activists. Project participants came together to make *El movimiento sigue* in January and February 2020 in Boulder and Alamosa, CO. University of Colorado Boulder alumni Jasmine Baetz and Carlos Sandoval laid the sculpture's tiles in April 2020. Baetz is an artist and educator, and Sandoval is an artist and engineer.

## BMoCA InsideOut

BMoCA InsideOut features rotating commissions from local and international artists who push the boundaries of art within the public realm. Bringing the conversation beyond the museum's walls, the projects aim to generate responsible criticism, foster active public discourse, and pique the community's interest in the evolving field of contemporary art. A site for temporary artistic intervention, BMoCA InsideOut is an exhibition platform that offers unexpected creative encounters. The only constant is the temporary nature of each project.

Cover image: Los Seis de Boulder Sculpture Project and Jasmine Baetz, *El movimiento sigue* (detail). Image courtesy of Wes Magyar.

## Text on Sculpture

WE STAND ON  
INDIGENOUS LAND

NEAR THIS PLACE  
ON MAY 29, 1974:  
FLORENCIO GRANADO,  
HERIBERTO TERÁN &  
FRANCISCO DOUGHERTY  
WERE KILLED BY A CAR  
BOMB, AND ANTONIO  
ALCANTAR WAS INJURED.

48 HOURS BEFORE,  
AT CHAUTAUQUA PARK  
ON MAY 27, 1974:  
NEVA ROMERO  
REYES MARTÍNEZ  
& UNA JAAKOLA  
WERE KILLED  
BY A CAR BOMB.

THEY STOOD IN SOLIDARITY  
WITH THE BLACK STUDENT  
ALLIANCE AND OTHER STUDENTS  
OF COLOR FIGHTING FOR ACCESS  
TO EDUCATION AT CU BOULDER.

¡VIVA LOS SEIS DE BOULDER!

¡VIVA FLORENCIO!  
¡VIVA HERIBERTO!  
¡VIVA FRANCISCO!  
¡VIVA NEVA!  
¡VIVA REYES!  
¡VIVA UNA!  
¡VIVA RICARDO FALCÓN!  
¡VIVA LUIS JR. MARTINEZ!  
¡VIVA CARLOS ZAPATA!

¡EL MOVIMIENTO SIGUE!

## Texto sobre la escultura

NOS ENCONTRAMOS  
EN TIERRA INDÍGENA

CERCA DE ESTE LUGAR  
EL 29 DE MAYO DE 1974:  
FLORENCIO GRANADO,  
HERIBERTO TERÁN Y  
FRANCISCO DOUGHERTY  
MURIERON ASESINADOS POR  
UN COCHE BOMBA, Y ANTONIO  
ALCANTAR RESULTÓ HERIDO.

48 HORAS ANTES,  
EN CHAUTAUQUA PARK  
EL 27 DE MAYO DE 1974:  
NEVA ROMERO  
REYES MARTÍNEZ  
Y UNA JAAKOLA  
FUERON ASESINADOS  
POR UN COCHE BOMBA.

TODOS ELLOS SE MANIFESTARON EN  
SOLIDARIDAD  
CON LA ALIANZA DE ESTUDIANTES  
NEGROS  
Y OTROS ESTUDIANTES DE COLOR  
EN SU LUCHA POR EL ACCESO  
A LA EDUCACIÓN EN CU BOULDER

¡VIVA LOS SEIS DE BOULDER!

¡VIVA FLORENCIO!  
¡VIVA HERIBERTO!

¡VIVA FRANCISCO!  
¡VIVA NEVA!  
¡VIVA REYES!  
¡VIVA UNA!  
¡VIVA RICARDO FALCÓN!  
¡VIVA LUIS JR. MARTINEZ!  
¡VIVA CARLOS ZAPATA!

¡EL MOVIMIENTOSIGUE!

The following essay was written by Juan Espinosa who graduated from the CU School of Journalism in May 1974. He was one of eight students who barricaded themselves in the UMAS-EOP offices in Temporary Building 1 on May 13, 1974. The occupation ended after 19 days on May 30, after two car bombings killed six CU students, or former students. At the time, investigators theorized that the occupants of the cars were assembling or arming bombs when they prematurely exploded. No one was ever prosecuted and little evidence has been made public. In the Chicano community, the deaths of Los Seis de Boulder are considered unsolved murders. They are seen as civil rights activists who died fighting to open the doors to higher education for others.

**By Juan Espinosa**

Those of us who barricaded ourselves in the United Mexican American Students (UMAS) - Educational Opportunity Programs (EOP) offices in Temporary Building-1 (TB-1) on the University of Colorado (CU) Boulder campus on May 13, 1974, expected the occupation to end that first day with our arrests.

Unlike earlier occupations that ended quickly with the protestors in handcuffs on their way to jail, the standoff at TB-1 would drag on for more than two weeks and end with multiple deaths.

We demanded the resignations of UMAS-EOP director Joe Franco and his assistant Paul Acosta.

"The demonstrators were frustrated and angry because they felt that students were slowly losing control of their program. The program, under the direction of Franco and Acosta, was becoming more 'white-washed' and was losing more students than were being recruited," according to a story in El Diario, June 11, 1974.

The police came and gave us a deadline of 6 p.m. to come out of the building or they were going to come in after us. As the deadline approached, a bus filled with officers pulled into the parking lot.

The police got down from the bus and formed a line in the parking lot. Through a bullhorn, one of the officers commanded us to come out, or else. Initially, there were only eight of us barricaded on the third floor of TB-1, but before the deadline passed, there were an estimated 40 supporters on the first floor who shouted at the police that they would have to go through them to get to us.

So the standoff began. After a tense hour, the officers inexplicably got back on the bus and left the area.

On day two, we agreed in concept to a proposal made by the directors of the EOP, other than Franco. Their proposal would have required that Franco and Acosta take a leave of absence while an inquiry board determined whether they should retain their positions.

Franco rejected the proposal and sided with CU Boulder's Chief of Police in signing arrest warrants for the demonstrators. Negotiations were called off and did not resume for another two weeks.

The frustration and anger of the Chicano students began with the 1972 firing

of UMAS-EOP Assistant Director Ricardo Falcon. Falcon had been one of the founders of UMAS and one of the first to graduate from the organization. In the wake of the demonstrations that followed, UMAS-EOP Director Patricio Vigil was also fired, and dozens of student leaders were banned from campus.

We believed the university was trying to stunt the rapid growth of UMAS, which had expanded from a handful of students in 1968 to an estimated 1,400 by 1973. That fall, financial records were lost, financial aid checks were late, and more demonstrations erupted. Students were granted a meeting with then Governor John Vanderhoof to air their grievances, but he walked out of the meeting after five minutes.

For most of that year, the relationship between the Chicano students and Franco deteriorated.

In early May 1974, members of the Black Student Alliance (BSA) held a demonstration in the student center fountain area to protest their own problems with financial aid and with the direction Black Studies programs were taking. UMAS students showed up in mass in support. It may have been the first time that Chicanos and blacks saw themselves as allies in the same fight. Before that, the relationship had been more of a competition fighting over the same piece of pie.

At the BSA demonstration, Chicano student Jim Sandoval carried a sign that read, "Dump Joe," referring to Franco.

It was the first time that a Chicano student had publicly criticized the UMAS-EOP director, and it sparked a fist fight between Sandoval and a Franco supporter on the steps of TB-1.

From that spark, the move to remove Franco from office began. The following Monday, May 13, we occupied TB-1.

After negotiations broke down on the second day, the university and Franco adopted a strategy to wait us out. It was the end of the semester and most students would be leaving campus.

Weeks passed, and new EOP offices were opened in Willard Hall. Commencement came and went; the semester ended, and the campus fell eerily quiet.

Every evening, a group of Chicanos gathered on the steps of TB-1 to talk about strategies to get the university back to the bargaining table. Chicano law students, including a future Colorado Supreme Court judge, offered legal advice. Other students poured through EOP records found in the offices, which strengthened the case against Franco.

The silence was shattered on May 27 with a loud explosion, followed by what seemed an endless drone of sirens, police cars, fire trucks, and ambulances.

Several hours later, two students came to TB-1 and breathlessly told us that they had been held at gunpoint by what they believed were federal officers in the apartment they shared with Neva Romero. There had been a car bombing at Chautauqua Park, and Neva's student ID had been found at the scene.

We learned that three had died—Neva, Reyes Martinez, and Una Jaakola. We were in shock and feared we could be next.

On the night of May 28, we held a vigil for our friends on the steps of TB-1. Among the several speakers was Florencio Granado, who would die 24 hours later in the second car bombing along with Heriberto Teran and Francisco Dougherty. Antonio Alcantar was severely injured but survived.

The day after the second bombing, the phone rang at TB-1 for the first time in weeks. The university wanted to negotiate an end to the occupation.

Looking back almost 50 years to those days, it would seem almost unbelievable if we had not just experienced a year of Black Lives Matter protests that have filled the streets of essentially every American city. Almost daily, more videos of police shooting unarmed people of color are seen on the evening news. The big difference between today and 1974 is that the protestors come in all colors and persuasions.

Just as often, we see reports of mass shootings in cities from Boulder to Chicago. Even the Capitol of the United States is not safe from deadly mob action.

Artists Jasmine Baetz's and Carlos Sandoval's community-generated sculpture symbolizes the big picture—our historic struggle for civil rights, our current struggle to end police violence against people of color, and a promising future if ALL people of good will work together.

Sadly, this monument also is a reminder of the painful loss of Los Seis, a pain now being felt by hundreds of families of the victims of systemic racism.

But more than the pain of their loss, many UMAS alums lament what was lost. We had a motto, "Lost from our land; education is our stand." Our ancestors had lost their land to armies, courts, vigilantes, and language barriers. As UMAS, we saw the opportunity to get an education at CU Boulder, a state-supported school, as a way for the Chicano community to regain some of what it had lost. It was a privilege that came with an obligation to use our education to educate others, fight for equity and social justice, and improve the lives of more than just ourselves.

Los Seis embodied that philosophy. Neva already was working in early childhood education; Florencio had published four editions of *El Escritor*, a newspaper he founded; Reyes was a practicing attorney; Una had a master's degree and was Reyes' partner in life; Teran worked with people coming out of prison and was a published poet; and Francisco was a former medic in Vietnam and aspired to become a doctor.

That's what was lost in May 1974. Society lost the fruits of their careers.

We honor them by embracing the original UMAS mission—get your education and put it to work for your community—know justice, know peace!

*The author was a student at CU Boulder from 1971-1974. While at CU, he started El Diario de la Gente, a Chicano community newspaper. He was one of eight students who occupied TB-1 in May 1974. He is a retired journalist.*

## InsideOut Events

During the year-long exhibition of *El movimiento sigue*, BMoCA will collaborate with community members and groups to create free public programs that honor the history of Los Seis de Boulder and spark conversation about the current state of equal opportunity for all people in our community. We will work with the community to facilitate proposals for events, discussions, and additional types of programs.

Groups will be paid for the time invested in program development. BMoCA will help financially underwrite up to four community-generated programs.

We invite community members and groups who are interested in participating in programming discussions to contact Kiah Butcher at [kiah@bmoca.org](mailto:kiah@bmoca.org) or 303.443.2122.

BMoCA would like to thank the families of Los Seis de Boulder for their gracious involvement in the museum's exhibition of *El movimiento sigue*. BMoCA looks forward to further collaboration with the families, Los Seis de Boulder Sculpture Project, and many community partners, including El Centro AMISTAD, Chicano Humanities & Arts Council, City of Boulder Office of Arts & Culture, The Latino History Project, Metropolitan State University of Denver Department of Chicana/o Studies Journey Through Our Heritage, Mexican Cultural Center, Museo de las Americas, and YWCA of Boulder County.

The creation of the sculpture *El movimiento sigue* was funded by: Boulder Arts Commission, City of Boulder Human Relations Commission, National Council on Education for the Ceramic Arts, Center for Humanities and Arts at the University of Colorado Boulder, United Government of Graduate Students at the University of Colorado Boulder, and Office of Outreach and Engagement at the University of Colorado Boulder.

BMoCA thanks its generous supporters: Audrey & Andy Franklin, Boulder Arts Commission, City of Boulder, Colorado Creative Industries, National Endowment for the Arts, and Scientific & Cultural Facilities District.



## Other BMoCA Exhibitions

### BMoCA

#### ***FROM THIS DAY FORWARD***

February 11 - May 31, 2021

Guest curated by Tya Alisa Anthony

### Summer 2021 Exhibition

#### ***The Stubborn Influence of Painting***

June 10 - September 6, 2021

Guest curated by Kate Petley

### Present Box

#### ***Ana Maria Hernando and Friends: Handle With Freedom***

April 15 - May 2, 2021

Guest curated by Ellen Bruss

Exhibition sponsored by Amie Knox

Boulder Museum of  
Contemporary Art

# BMoCA

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