

## The Los Seis de Boulder Sculpture Project: A Case Study of Socially Engaged Archivist/Artist Collaboration at the University of Colorado Boulder

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### Cover Page Footnote

The authors gratefully and humbly acknowledge and thank the families and friends of Neva Romero, Reyes Martinez, Una Jaakola, Florencio Granado, Heriberto Teran, Francisco Dougherty, and Antonio Alcantar, without whom the Los Seis de Boulder Sculpture Project would never have been completed.

# The Los Seis de Boulder Sculpture Project: A Case Study of Socially Engaged Archivist/Artist Collaboration at the University of Colorado Boulder

Megan K. Friedel  
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## **ABSTRACT**

As academic institutions and archivists around the nation grapple with the question of how to address existing monuments to racist histories at their institutions, how can archivists support the creation of new monuments on college and university campuses that reflect suppressed or oppressed histories of people of color? This case study explores the Los Seis de Boulder Sculpture Project, a socially engaged art project at the University of Colorado Boulder (CU Boulder), in which archivists in the CU Boulder Libraries' Archives supported and collaborated with a student artist and community members to create a public monument commemorating the deaths of six Chicano Movement activists and students in car bombs in May 1974. This study explores how such archivist/artist collaborations can be rooted in the social justice responsibilities of archivists and outlines the practical steps that the collaborators followed to create and sustain their work together and, ultimately, the long-term placement of the monument on campus. It also discusses the mutual, positive benefits that both the Archives and the artist received by working with one another and offers considerations and lessons learned for other archivist/artist collaborators who wish to work together on similar projects at public institutions.

Students of color at predominantly white colleges and universities often do not see themselves reflected in the physical landscape of their campus. Campus buildings, place names, public art sculptures, and other monuments can all too often reflect legacies of institutional discrimination, white privilege and supremacy, and racism. Over recent years, colleges and universities such as Princeton University, University of Mississippi, and University of North Carolina-Chapel Hill have reckoned with the racist pasts of their institutions by tearing down or moving monuments that celebrate

slavery or the Confederacy, renaming buildings, and creating new pieces of public art.<sup>1</sup> In recent years, academic archivists have begun to be involved in these conversations, primarily by serving on administrative committees as representatives of the history of the institution and doing research in our collections to find documents that challenge or support those histories.<sup>2</sup> However, few archivists appear to be engaged in the act of creating new public art for the university landscape, especially art that specifically reflects and elevates the stories of Black, Indigenous, Asian, Chicana/Latina, and other communities of color or other under-represented groups who are part of the demographics of most institutions of higher learning.<sup>3</sup>

Can, then, archivists become collaborators with artists to support or create reparative and socially engaged public art that addresses the silences in our physical academic landscapes? In this article, we present a case study that positively answers that question. Between 2018-2021, the co-authors worked together as archivist and artist collaborators on the Los Seis de Boulder Sculpture Project, a public art installation at the University of Colorado Boulder (CU Boulder). The sculpture, completed and installed on campus in 2019, commemorates a painful and divisive moment in the University's history: the deaths of six activists involved in the Chicano social justice movement who were killed by car bombs in May 1974. The victims—Neva Romero, Reyes Martínez, Una Jaakola, Florencio Granado, Francisco Dougherty, and Heriberto Terán—are now known as Los Seis de Boulder (or, The Boulder Six), and their story was not well-known on campus when artist Jasmine Baetz began this project in 2018. Now, in part due to the authors' collaboration, the history and context of the bombings have become a permanent part of the fabric of CU Boulder's physical and intellectual environment.

1. For examples, see Denise Valenti, "University Dedicates Marker Addressing the Complex Legacy of Woodrow Wilson," Princeton University, October 10, 2019, <https://www.princeton.edu/news/2019/10/10/university-dedicates-marker-addressing-complex-legacy-woodrow-wilson>; UNC History Department, "The History Department's Statement on the Confederate Memorial at UNC (aka 'Silent Sam' Statue)," University of North Carolina, October 4, 2017, <https://history.unc.edu/silent-sam/>; Phil McCausland, "University of Mississippi Removes Confederate Statue from Heart of Campus," *NBC News*, July 14, 2020, <https://www.nbcnews.com/news/nbcblk/university-mississippi-removes-confederate-statue-heart-campus-n1233782>.
2. For examples, see Natalia M. Fernández, "When Building Namesakes Have Ties to White Supremacy: A Case Study of Oregon State University's Building Names Evaluation Process," *Journal of Western Archives* 10, no. 1 (2019), 1-35, <https://digitalcommons.usu.edu/westernarchives/vol10/iss1/5/>; and Lawrence Giffin, "University Archives in Action: Renaming Saunders Hall," University of North Carolina, May 28, 2015, <https://blogs.lib.unc.edu/uarms/2015/05/28/university-archives-in-action-renaming-saunders-hall/>.
3. For an explanation of the difference between the identifiers Hispanic, Chicano/a, Latino/a, and Latinx, the co-authors recommend "Is It Hispanic, Chicano/Chicana, Latino/Latina, or Latinx?," Exploratorium, published 2017, accessed June 2, 2021, [https://www.exploratorium.edu/sites/default/files/Genial\\_2017\\_Terms\\_of\\_Usage.pdf](https://www.exploratorium.edu/sites/default/files/Genial_2017_Terms_of_Usage.pdf). In this article, we use the gender non-binary "Chicana" to refer to the Chicano and Chicana identities that were self-selected by many students of Mexican American heritage at CU Boulder in the late 1960s and 1970s.

In this article, we explore practical steps and mutual benefits for archivists and artists who wish to work together to co-create participatory public art at academic institutions. From the artist's perspective, we discuss how the support of archivists at the University of Colorado Boulder Libraries' Archives (hereafter, CU Boulder Archives; the Archives is a collection within the Libraries' Rare and Distinctive Collections) and research with archival primary sources from the Archives' collections influenced the artist's foundational knowledge about the bombings, the physical design of the sculpture, and the ways in which community members became involved in creating and supporting the sculpture's placement on campus.<sup>4</sup> We explore how the engagement of personnel from the CU Boulder Archives in the project became a crucial factor for the sculpture team to productively resolve opposition from university administrators and other members of the campus community against marking space for Los Seis de Boulder on the University's physical landscape. Additionally, we present the benefits of having artists embedded within archives on such projects and how these collaborations can support fundamental archival activities such as processing, collection development, funding, programming, and the establishment of trusting, long-term relationships with communities that traditionally have not engaged with or been represented within the archives. It is our hope that this case study will provide a model for archivists at other public institutions who wish to begin similar collaborative, socially conscious work with artist partners.

## Literature Review

The Los Seis de Boulder Sculpture Project was conceived as a socially engaged art project meant to visualize and spatialize social justice for CU Boulder's Chicax community and compel a university-wide reckoning with and redress for historical and contemporary wrongdoings towards that community. Socially engaged art is defined by Tom Finkelpearl as incorporating social participation between an artist and a community, to the point where that participation—which might take the form of debate, dialogue, collaboration, outreach, or education—becomes an essential part of the art creation and of the completed artwork.<sup>5</sup> Socially engaged art theory was first conceptualized in the 1990s and has been increasingly aligned, by both scholars and artists, with social justice work.<sup>6</sup> Today, scholars recognize the potential of this form of art creation to function as a kind of “radical social work,” promoting advocacy, social action, and healing for communities or individuals affected by

4. “Rare and Distinctive Collections,” CU Boulder University Libraries, accessed October 27, 2021, <https://www.colorado.edu/libraries/libraries-collections/rare-distinctive>.
5. Tom Finkelpearl, *What We Made: Conversations on Art and Social Cooperation* (Durham, NC: Durham Duke University Press, 2013).
6. Mary Jane Jacob, “An Unfashionable Audience,” in *Mapping the Terrain: New Genre Public Art*, ed. Suzanne Lacy (Seattle, WA: Bay Press, 1995); and Alice Wexler and Vida Sabbaghi, *Bridging Communities through Socially Engaged Art* (London, England: Routledge, 2021).

trauma.<sup>7</sup> In particular, socially-created monuments, with their physical size and visibility within the public landscape, can have a tremendous impact on shaping and re-shaping the collective memory of historical events. As the Andrew W. Mellon Foundation's Monument Project has identified, monuments can "lift up the stories of those who are seen"—just as they can also "dominate the stories of those who are unseen, and too often propagate menacingly incomplete accounts of our country's past."<sup>9</sup>

While we use the term "socially engaged art" to describe the Los Seis de Boulder Sculpture Project, the authors wish to note that the terminology and contemporary praxis of socially engaged art is often, as manuel arturo abreu has noted, "steeped in whiteness," without regard for the long history of comparable participatory practices in Black and Brown communities.<sup>10</sup> Those practices were often centered in social justice far earlier than the 1990s; for example, the community-based Chicano Art Movement, which began in the 1960s, was grounded in El Movimiento (or, the Chicano Movement), the fight for Chicano cultural identity and social justice.<sup>11</sup> As Black Panther Party member and artist Emory Douglas wrote in 1970, the

7. Hee Chul Kim, "A Challenge to the Social Work Profession? The Rise of Socially Engaged Art and a Call to Radical Social Work," *Social Work* 62, no. 4 (October 2017), 305-311, [https://www.researchgate.net/publication/319282116\\_A\\_Challenge\\_to\\_the\\_Social\\_Work\\_Profession\\_The\\_Rise\\_of\\_Socially\\_Engaged\\_Art\\_and\\_a\\_Call\\_to\\_Radical\\_Social\\_Work](https://www.researchgate.net/publication/319282116_A_Challenge_to_the_Social_Work_Profession_The_Rise_of_Socially_Engaged_Art_and_a_Call_to_Radical_Social_Work).
8. For recent explorations on the relationship between monuments and collective memory, see Paul Stangl, "The Vernacular and the Monumental: Memory and Landscape in Post-War Berlin," *GeoJournal* 73, no. 3 (2008), 245-253, [https://www.researchgate.net/publication/226258041\\_The\\_vernacular\\_and\\_the\\_monumental\\_Memory\\_and\\_landscape\\_in\\_post-war\\_Berlin](https://www.researchgate.net/publication/226258041_The_vernacular_and_the_monumental_Memory_and_landscape_in_post-war_Berlin); Erika Doss, "Remembering 9/11: Memorials and Cultural Memory," *OAH Magazine of History* 25, no. 3 (2011), 27-30, <https://sites.nd.edu/erikadoss/files/2018/05/Doss-Remembering-9-11-OAH-2011.pdf>; Kevin Bruyneel, "The King's Body: The Martin Luther King Jr. Memorial and the Politics of Collective Memory," *History & Memory* 26, no. 1 (2014), 75-108, [https://www.researchgate.net/publication/265839318\\_The\\_King's\\_Body\\_The\\_Martin\\_Luther\\_King\\_Jr\\_Memorial\\_and\\_the\\_Politics\\_of\\_Collective\\_Memory](https://www.researchgate.net/publication/265839318_The_King's_Body_The_Martin_Luther_King_Jr_Memorial_and_the_Politics_of_Collective_Memory); Kirk Savage, *Standing Soldiers, Kneeling Slaves: Race, War, and Monument in Nineteenth-Century America* (Princeton, NJ: Princeton University, 2018); and Cynthia Culver Prescott, *Pioneer Mother Monuments: Constructing Cultural Memory* (Norman, OK: University of Oklahoma Press, 2019).
9. "The Monuments Project: Our Commemorative Landscape," The Andrew W. Mellon Foundation, accessed July 1, 2021, <https://mellon.org/initiatives/monuments/>.
10. Manuel Arturo Abreu, "We Need to Talk About Social Practice," accessed June 29, 2021, <https://www.artpractical.com/column/we-need-to-talk-about-social-practice/> (URL no longer active, for reference to Abreu's "steeped in whiteness" reference, see quote in <https://parsejournal.com/article/a-constructed-situation-and-a-cotton-banner/>).
11. For examples, see Richard Griswold del Castillo et al., *Chicano Art: Resistance and Affirmation 1965-1985* (Los Angeles, CA: Wight Art Gallery, University of California Los Angeles, 1991); and Carlos Francisco Jackson, *Chicana and Chicano Art: ProtestArte* (Tucson, AZ: University of Arizona Press, 2009).

revolutionary artist, working within such communities, “cuts through the smokescreens of the oppressor and creates brand new images of revolutionary action for the entire community.”<sup>12</sup> abreu also identifies that public institutions can too easily co-opt the concept of socially engaged art without truly investing in it or the communities participating in it. In doing so, he writes, even if it is intended to be transformative, social art runs the risk of functioning only as institutional maintenance towards an under-served community; as he writes, “Focalizing art’s social component is at best redundant and at worst exploitative of the marginalized communities from which it so often draws.”<sup>13</sup> We therefore acknowledge these shortcomings and frameworks within our own use of the term.

On college and university campuses, existing and new public art has the potential to either dramatically support or divisively counteract social justice, in ways that deeply impact communities of color and other underrepresented groups in the academic community. Geographers Jordan P. Brasher, Derek H. Alderman, and Joshua F. J. Inwood define the physical landscapes of predominantly white American colleges and universities as “wounded places” that are “complicit in carrying out... damaging structural violence that affects the physical and emotional welfare of people of color and access to spaces and resources.”<sup>14</sup> Natalia M. Fernández notes that buildings, place names, monuments, art, and other physical structures at academic institutions can, in particular, memorialize “long historical threads of racism, institutionalized discrimination, and the use of public spaces to perpetuate dominant narratives,” yet these physical landscapes are increasingly at odds with “the efforts of inclusivity and equity that increasingly characterize the culture of college campuses.”<sup>15</sup> To rectify this, more and more universities have recently recognized, as Sandra Dyer Liljenwall writes, that public art on campuses can be used as a tool for reflecting and supporting the communities that these institutions serve.<sup>16</sup> Martin Zebracki and his co-authors identify that the benefit of this kind of physical reflection of diversity in the university’s landscape is that such art “connects broad campus

12. Emory Douglas, “On Revolutionary Art,” *The Black Panther* 4, no. 8 (1970), 5, accessed June 6, 2021, <https://www.marxists.org/history/usa/pubs/black-panther/04%20no%208%201-16%20jan%2024%201970.pdf>.
13. Ibid.
14. Jordan P. Brasher, Derek H. Alderman, and Joshua F. J. Inwood, “Applying Critical Race and Memory Studies to University Place Naming Controversies: Toward a Responsible Landscape Policy,” *Papers in Applied Geography* 3, no. 3-4, 294, [https://www.researchgate.net/publication/319182240\\_Applying\\_Critical\\_Race\\_and\\_Memory\\_Studies\\_to\\_University\\_Place\\_Naming\\_Controversies\\_Toward\\_a\\_Responsible\\_Landscape\\_Policy](https://www.researchgate.net/publication/319182240_Applying_Critical_Race_and_Memory_Studies_to_University_Place_Naming_Controversies_Toward_a_Responsible_Landscape_Policy).
15. Fernández, “When Building Namesakes Have Ties to White Supremacy,” 1.
16. Sandra Dyer Liljenwall, “Exploring Best Practices for Building a University’s Public Art Collection” (Master’s thesis, University of Southern California, 2008), April 22, 2008, <https://digitallibrary.usc.edu/CS.aspx?VP3=DamView&VBID=2A3BXZEEDCA&SMLS=1&RW=1366&RH=568#/DamView&VBID=2A3BXZEEDCBH&PN=1&WS=SearchResults>.

communities, e.g. management, staff, students and alumni, and offers them possibilities for reflection on the university context in its material and social dimensions.”<sup>17</sup>

Yet, at the same time, public artworks on academic campuses are also reflections of the university’s “official” stance on the narratives and shared memories that its landscape carries. It is notable that the memory work reflected in these art pieces is often contested by university administrators, alumni, current students, faculty, staff, or community members, and revised to fit changing modes of memory. The most striking example of this kind of memory revision through art are the many different monuments placed at Kent State University between 1970-2000 to commemorate the deaths of four students by the Ohio National Guard during Vietnam War protests on May 4, 1970. Mark W. Graham and John Fitzgerald O’Hara explore how Kent State created, permitted, denied, and/or destroyed multiple, varied sites of memory for the shootings during those decades, while the University explored multiple “truths” about the event and created changing narratives of how it, as an institution, chose to mourn, celebrate, or ignore the trauma of the event, dependent on changing public opinion and understanding about the murders.<sup>18</sup>

Existing literature reveals that socially-engaged artists, working in any type of public space, are naturally aligned with archivists and archives, in theory if not in practice. Verene Shepherd, writing about monuments to slavery and freedom in Jamaica, suggests that these types of public artworks are “public archives,” physical sites in public spaces that document ancestral heritage and remembrance of a community’s past.<sup>19</sup> Stephanie Springgay, Anise Truman, and Sara MacLean argue that socially-engaged artists, while they may not formally engage with archives or archival collections during their creative process, create work that is itself a “counter-archive.” By grounding their practice in accountability towards and reciprocity with oppressed communities, socially engaged art becomes a document of response to past

17. Martin Zebracki, Ann Sumner, and Elaine Speight, “(Re)Making Public Campus Art: Connecting the University, Publics and the City,” *Public Art Dialogue* 7, no. 1 (2017), 7, [https://www.researchgate.net/publication/315891850\\_ReMaking\\_Public\\_Campus\\_Art\\_Connecting\\_the\\_University\\_Publics\\_and\\_the\\_City](https://www.researchgate.net/publication/315891850_ReMaking_Public_Campus_Art_Connecting_the_University_Publics_and_the_City).

18. Mark W. Graham, “Memorializing May 4, 1970 at Kent State University: Reflections on Collective Memory, Public Art and Religious Criticism,” *Literature & Theology* 20, no. 4 (December 2006), 424-437, [https://www.researchgate.net/publication/31197227\\_Memorialising\\_May\\_4\\_1970\\_at\\_Kent\\_State\\_University\\_Reflections\\_on\\_Collective\\_Memory\\_Public\\_Art\\_and\\_Religious\\_Criticism](https://www.researchgate.net/publication/31197227_Memorialising_May_4_1970_at_Kent_State_University_Reflections_on_Collective_Memory_Public_Art_and_Religious_Criticism); and John Fitzgerald O’Hara, “Kent State/May 4 and Postwar Memory,” *American Quarterly* 58, no. 2 (June 2006), 301-328, [https://www.researchgate.net/publication/236774991\\_Kent\\_StateMay\\_4\\_and\\_Postwar\\_Memory](https://www.researchgate.net/publication/236774991_Kent_StateMay_4_and_Postwar_Memory).

19. Verene Shepherd, “The Monument as Public Archive,” in *Decolonizing the Caribbean Record: An Archives Reader*, ed. Jeannette A. Bastian, et al., (Sacramento, CA: Litwin Books/Library Juice Press, 2018), 574-584.

injustices, as well as an “anarchive” that counteracts the colonialism of traditional archives that may have excluded documentation of these communities’ histories.<sup>20</sup>

Yet, despite this natural alignment of public art with archives, the archival profession appears to be a step behind in thinking about how it can support socially engaged public art. Much has been written about the profession’s recognition, over recent decades, of the archivist’s “social justice imperative” and our responsibilities to actively care for the histories of under-represented communities.<sup>21</sup> Yet, in the realm of public art, archivists have primarily applied those ethics of care in work that relates to *pre-existing* public monuments—not to the creation of new ones. Following in the wake of the violent white supremacist “Unite the Right” rally in Charlottesville, North Carolina in August 2017, Tanya Zanish-Belcher wrote that such events “point to the need for archivists to use our expertise to assist communities in researching and determining the meaning and value of the names, images, and monuments in their midst, and whether what those symbols represent is historical truth or something else;” she has also published a “Memorials and Monuments of Oppression: Bibliography for Archivists” resource list to assist archivists to do this work.<sup>22</sup> Following this, Caitlin A. Rivas presented a case study in 2019 that explores how five archivists worked with the recontextualization, removal, and/or relocation of Confederate monuments, noting that several of the archivists believed that a core function of their social justice work as “activist archivists” should naturally extend to

20. Stephanie Springgay, Anise Truman, and Sara MacLean, “Socially-Engaged Art, Experimental Pedagogies, and Anarchiving as Research Creation,” *Qualitative Inquiry* 26, No. 7 (2020), 897-907, [https://www.researchgate.net/publication/337226488\\_Socially\\_Engaged\\_Art\\_Experimental\\_Pedagogies\\_and\\_Anarchiving\\_as\\_Research-Creation](https://www.researchgate.net/publication/337226488_Socially_Engaged_Art_Experimental_Pedagogies_and_Anarchiving_as_Research-Creation).
21. For examples, see Wendy Duff et al., “Social Justice Impact of Archives: A Preliminary Investigation,” *Archival Science* 13, no. 4 (2013), 317-348, [https://www.researchgate.net/publication/257519896\\_Social\\_justice\\_impact\\_of\\_archives\\_A\\_preliminary\\_investigation](https://www.researchgate.net/publication/257519896_Social_justice_impact_of_archives_A_preliminary_investigation); Randall C. Jimerson, “Archives for All: Professional Responsibility and Social Justice,” *The American Archivist* 70, no. 2 (2007), 252-281, [https://www.researchgate.net/publication/290355091\\_Archives\\_for\\_All\\_Professional\\_Responsibility\\_and\\_Social\\_Justice](https://www.researchgate.net/publication/290355091_Archives_for_All_Professional_Responsibility_and_Social_Justice); Randall C. Jimerson, *Archives Power: Memory, Accountability, and Social Justice* (Chicago, IL: Society of American Archivists, 2009); Ricardo L. Punzalan and Michelle Caswell, “Critical Directions for Archival Approaches to Social Justice,” *The Library Quarterly* 86, no. 1 (2016), 25-42, [https://www.researchgate.net/publication/286763738\\_Critical\\_Directions\\_for\\_Archival\\_Approaches\\_to\\_Social\\_Justice](https://www.researchgate.net/publication/286763738_Critical_Directions_for_Archival_Approaches_to_Social_Justice); and David A. Wallace, Wendy M. Duff, Renée Saucier, and Andrew Flinn, eds., *Archives, Recordkeeping, and Social Justice* (London, England: Routledge, 2020).
22. Tanya Zanish-Belcher, “Some Remarks on the SAA Council’s Recent Statement on White Supremacy,” *Off the Record*, August 21, 2017, <https://offtherecord.archivists.org/2017/08/21/some-remarks-on-the-saa-councils-recent-statement-on-white-supremacy/>; and Zanish-Belcher, “Grappling with Our Difficult Past: How Can Archivists Help?,” *Off the Record*, May 7, 2018, <https://offtherecord.archivists.org/2018/05/07/grappling-with-our-difficult-past-how-can-archivists-help/>.
23. Caitlin A. Rivas, “Understanding the Archivist’s Role in the Contextualization, Removal, and Relocation of Confederate Monuments at Cultural Heritage Institutions” (Master’s thesis, School of

debates over monuments to supremacy.<sup>23</sup> Other archivists like Nicholas Graham and Jessica Venlet at the University of North Carolina Archives have engaged themselves with challenges to public art simply by documenting the protests themselves.<sup>24</sup>

However, little formal research has been done so far to explore how archivists are engaging with artists about public art, existing or new. Indeed, the existing literature on artists and archives is primarily focused on how this “non-traditional” user group interacts with archival collections. In particular, Laurel Littrell, Lisa A. Lazar, and Caroline McBride have each explored the ways artists can benefit from engaging with archival and library collections: researching the subject of their artistic work, finding inspiration for future creative work or for a specific project-based need, or including reproductions of actual primary source materials from the archives within their artworks.<sup>25</sup> Lazar additionally notes that “working with creative artists is important in repository promotion,” but her focus is on how that promotion might increase use by other artists, not on how such collaborations broadly benefit archives and archivists.<sup>26</sup> However, neither she or the other authors explore how archivists might actively be involved in the creative work of artists.

Can archivists conjoin the “anarchiving” practices of socially engaged artists with the social justice imperative of archives, allowing archival professionals to not only support but participate in the act of creating a counter-archive in public art? This case study seeks to address the gaps in the scholarship and answer this question, from the perspectives of an archivist and an artist collaborating together at a public university.

Information and Library Science, University of North Carolina at Chapel Hill, April 2019), 39, [https://cdr.lib.unc.edu/concern/masters\\_papers/05741x193](https://cdr.lib.unc.edu/concern/masters_papers/05741x193).

24. Nicholas Graham and Jessica Venlet, “Documenting Confederate Monument Protests at the University of North Carolina at Chapel Hill,” *The Academic Archivist*, July 15, 2019, <https://academicarchivist.wordpress.com/2019/07/15/documenting-confederate-monument-protests-at-the-university-of-north-carolina-at-chapel-hill/>.
25. Laurel Littrell, “Artists: The Neglected Patrons?,” paper presented at ACRL 10th National Conference: “Crossing the Divide,” Denver, Colorado, March 15-18, 2001, <http://www.ala.org/acrl/sites/ala.org/acrl/files/content/conferences/pdf/littrell.pdf>; Lisa A. Lazar, “Hidden Gems: Creative Artists and Historical Society Libraries and Archives,” *The Reference Librarian* 54 (2013), 263-276, [https://www.researchgate.net/publication/271821639\\_Hidden\\_Gems\\_Creative\\_Artists\\_and\\_Historical\\_Society\\_Libraries\\_and\\_Archives](https://www.researchgate.net/publication/271821639_Hidden_Gems_Creative_Artists_and_Historical_Society_Libraries_and_Archives); and Caroline McBride, “Engaging Archives: Activating Our Collections for New Audiences,” *Art Libraries Journal* 44, no. 3 (July 2019), 132-138, [https://www.researchgate.net/publication/333735063\\_Engaging\\_Archives\\_Activating\\_our\\_collections\\_for\\_new\\_audiences](https://www.researchgate.net/publication/333735063_Engaging_Archives_Activating_our_collections_for_new_audiences).
26. Lazar, “Hidden Gems,” 276.

## A Brief History of El Movimiento and Los Seis de Boulder at CU Boulder

Up until 1968, the University of Colorado Boulder enrolled only a small number of Mexican American students per year. However, that year, a small group of students founded the United Mexican American Students organization, or UMAS (now UMAS y MECHA), with a mission to “reach out to and increase the recruitment and retention of Mexican American and Chicana students from throughout Colorado.”<sup>27</sup> They were successful. Between 1968-1972, UMAS’s recruitment, financial aid, and student support programs, such as the Equal Opportunity Program (EOP) and Migrant Action Program (MAP), brought a reported 1,200 students of Mexican American and Chicana heritage to CU.<sup>28</sup>

Many UMAS students were politically active on campus and vocally supported educational and civil rights for the Chicana community. As a result, CU Boulder quickly became one of the epicenters of El Movimiento in the Rocky Mountain West in the late 1960s and early 1970s, and Chicana students were active participants or leaders in marches such as those organized by the United Farm Workers to support migrant farm workers and boycott the grape and lettuce industry, as well as in on-campus protests to advocate for a Chicano studies program. Their political involvement did not go unnoticed. In the student newspaper *El Diario de la Gente*, UMAS leaders at CU Boulder documented discriminatory actions from administrators at CU who tried to curtail what they perceived as the “militant” influence of the University’s Chicana students, faculty, and staff.<sup>29</sup> As Juan Espinosa, a UMAS alumnus, recounted in 2019, “[We] had a significant percentage of the student body. We were changing the culture of the university. We were having dances and Mexican music blaring from the Glenn Miller ballroom. The students were walking around wearing brown berets just like Che Guevara. We were changing the culture of the university and guys like Joseph Coors [the conservative former president of Coors Brewing Company] who are on the Board of Regents didn’t like it.”<sup>30</sup>

Tensions between students and administrators at the University came to a head in 1973, when funding for the UMAS-EOP program was cut, with little warning or

27. UMAS y MEXA “About,” University of Colorado Boulder, accessed January 25, 2021, <https://www.colorado.edu/studentgroups/umasymexa/about>.

28. Ibid. This number cannot be verified by University of Colorado records since CU did not formally keep track of racial or ethnic demographic enrollment numbers until 1977.

29. For examples, see “UMAS Calls for Appenzeller’s Resignation, Hiring Investigation” and “University Police Called ‘Racist’” in *El Diario de la Gente*, July 13, 1973, 1, COU:2641, CU Boulder University Libraries, <https://archives.colorado.edu/repositories/2/resources/2010>.

30. Claire Woodcock and Phelan Bowie, “Remembering Los Seis: Criticism and Analysis of the 1974 News Cycle,” *Digital El Diario*, accessed May 3, 2021, <https://storymaps.arcgis.com/stories/9b50970b344f435e0747774boece7ef>. *Digital El Diario* can be found at <https://digitaleldiario.com/>.

explanation. Hundreds of minority students, most of whom identified as Chicana, arrived on campus for the beginning of the 1973-1974 academic year to find that their financial aid had been either eliminated or drastically slashed. Without aid, many of these students could not pay for their courses or for food, books, or housing.<sup>31</sup> “[The University] started messing with us,” UMAS alumna Deborah Espinosa recalled in 2019. “They were alarmed by how we were changing the culture of the university and they started losing our financial aid applications, our files. The strongest advocates, the militants, the one leading the demonstrations and all that were being targeted. It was their financial aid being lost.”<sup>32</sup> Led by UMAS, students across campus protested by marching, taking over campus buildings, and storming the Colorado governor’s office—but to no avail. By the end of May 1974, campus administrators had offered no resolution to CU’s Chicana students. In a final act of protest, UMAS students took over the UMAS-EOP offices in the University’s Temporary Building #1 (TB-1) on May 13, protesting the program’s poor leadership and accusing the University of “whitewashing” the program and deliberately allowing recruits to lose their place at the University by not providing them with promised aid.<sup>33</sup>

Around 9:45pm on Monday May 27, 1974, students protesting at TB-1 felt and heard a loud blast that shook the building. They quickly learned that a car bomb had exploded at nearby Chautauqua Park, a bucolic open space just one mile west of campus, killing three friends and fellow Chicano Movement activists: CU junior and UMAS leader Neva Romero, attorney and former CU law student Reyes Martínez, and Una Jaakola, a CU alumna who was Reyes’ girlfriend. Less than 48 hours later, a second car bomb exploded in the parking lot of a Burger King and liquor store on 28th Street and Canyon Boulevard, just east of the University. In that car were former UMAS leader Florencio Granado, poet and former CU student Heriberto Terán, and their friend Francisco Dougherty, who was visiting from Laredo, Texas; they were killed instantly. A fourth man in the car, Antonio Alcantar, was seriously injured.<sup>34</sup>

31. “Financial Aid Crisis,” *El Diario de la Gente*, November 9, 1973, 2, COU:2641, *El Diario de la Gente* Student Newspaper Collection, CU Boulder University Libraries, <https://archives.colorado.edu/repositories/2/resources/2010>.
32. Taylor Allen, “6 Chicano Activists Were Killed in Car Bombs 45 Years Ago - A Violent History Few Know About. Students Created a Memorial to Change That,” *CPR News*, September 4, 2019, <https://www.cpr.org/2019/09/04/six-chicano-activists-at-cu-were-killed-in-car-bombs-45-year-ago-a-violent-history-that-few-know-about-students-have-created-a-memorial-to-change-that/>.
33. “Agreement Reached at TB-1,” *El Diario de la Gente*, June 11, 1974, 2, COU:2641, *El Diario de la Gente* Student Newspaper Collection, CU Boulder University Libraries, <https://archives.colorado.edu/repositories/2/resources/2010>. All issues of *El Diario de la Gente* are available digitally on the Colorado Historic Newspaper Collection, <https://www.coloradohistoricnewspapers.org/>.
34. “Car Bombings Claim 6 Lives,” *El Diario de la Gente*, June 11, 1974, 2, COU:2641, *El Diario de la Gente* Student Newspaper Collection, CU Boulder University Libraries, <https://archives.colorado.edu/repositories/2/resources/2010>.

In the months following the bombings, the U.S. Bureau of Alcohol, Tobacco & Firearms, in collaboration with the FBI and local law enforcement, led an investigation in an attempt to determine the cause of the explosions.<sup>35</sup> Their efforts were heavily criticized by the community, who alleged that both local and federal law enforcement harassed and exhibited bias towards Chicax suspects, witnesses, family members, and even the victims themselves; as early as May 28th, officers publicly theorized, apparently without basis, that the six had been knowingly transporting or assembling the bombs at the time of their detonations.<sup>36</sup> In response, members of UMAS released a statement in June 1974, in conjunction with CU's Chicano Law Students and Farm Labor Task Force, that theorized instead that the bombs "may have been planted in the cars and that the explosions may have been a work of a third party conspiracy to murder elements active in El Movimiento."<sup>37</sup> However, though the federal investigation ultimately concurred with the theory that the victims may have been carrying the bombs, no conclusive charges were ever filed.<sup>38</sup>

For decades, the polarizing, unanswered questions of whether they did or did not cause their own deaths have occluded the deeper significance of the Los Seis de Boulder story. To community members and alumni, Los Seis are six brothers, sisters, daughters, sons, friends, and lovers whose lives and deaths are today "symbols of resistance" in El Movimiento. As Antonio Moreno has written, "however they died, it was in the process of the struggle for the liberation of their people. For that they should forever be remembered... [We] are here because other people struggled. The importance of martyrs in liberation movements is universal."<sup>39</sup> Or, as UMAS alumnus Juan Espinosa has said, "People say: what did they die for? They died for education. They died for your education.... They died so Chicanos and people of color could get an education."<sup>40</sup> The legacy of Los Seis de Boulder has equally impacted CU Boulder's current Chicax community. In a 2019 interview, Professor Johanna B. Maes of CU

35. "Los Seis de Boulder" Bombings Law Enforcement Investigation Records, COU:5039, CU Boulder University Libraries, <https://archives.colorado.edu/repositories/2/resources/2525>.

36. Woodcock and Bowie, "Remembering Los Seis."

37. "Car Bombings Claim 6 Lives," *El Diario de la Gente*, 2, COU:2641. All issues of *El Diario de la Gente* are available digitally on the Colorado Historic Newspaper Collection, <https://www.coloradohistoricnewspapers.org/>.

38. "U.S. Bureau of Alcohol, Tobacco, and Firearms report (redacted access copy), 1974," COU:5039, "Los Seis de Boulder" Bombings Law Enforcement Investigation Records, CU Boulder University Libraries, <https://archives.colorado.edu/repositories/2/resources/2525>; and "Chicanos Win!," *El Gallo* 6, no. 4, July 1, 1974, 1, COU:2641, *El Diario de la Gente* Student Newspaper Collection, CU Boulder University Libraries, <https://archives.colorado.edu/repositories/2/resources/2010>.

39. Antonio Moreno, "The Legacy of Los Seis de Boulder, and all Martyrs of the Chicano Movement," June 22, 2014, <https://siglodelucha.wordpress.com/2014/06/22/the-legacy-of-los-seis-de-boulder-and-all-martyrs-of-the-chicano-movement/>.

40. Remarks given by Juan Espinosa during "Seguimos / We Continue," Boulder Museum of Contemporary Art, May 27, 2021, recorded by author Jasmine Baetz.

Boulder's School of Education said, referring to Los Seis's legacy of social and educational justice for Chicanx students, "If it weren't for folks like them, I wouldn't be teaching in this institution. There's just no way. So I owe a huge debt of gratitude to their memory and to their work because they paved the way for us."<sup>41</sup>

Yet, until 2019, the history and significance of Los Seis de Boulder was unknown to most current students, faculty, and staff at CU Boulder. When Celina Tovar, a student collaborator on the Los Seis de Boulder Sculpture Project, first discovered the story of the bombings, she felt "uneasy," as she told Colorado Public Radio News in 2019. "[It] was like 'How is it even possible that people don't know this story?'," she recalled. "People of color who did any form of resistance were being met with some form of violence and many [of those cases] have gone unsolved. And as people of color, we always kind of knew something else was going on."<sup>42</sup> Indeed, many students felt that the lack of discussion about deaths of Los Seis was an indication that the University was unwilling to acknowledge, at an administrative level, the unique histories of Chicanx students on campus; as UMAS member Alana Adams said in 2020, "We've always been here, but we've been eliminated from the dominant history that's told on campus."<sup>43</sup>

Archival materials documenting Los Seis at the CU Boulder Archives were equally unavailable. In 2018, when the Archives began supporting the sculpture project, the largest known body of materials in its collections that documented the bombings consisted of media coverage in *El Diario de la Gente*, the UMAS student newspaper, which was printed from 1972 to 1983.<sup>44</sup> The Archives also holds a small collection of United Mexican American Students (UMAS) records, but this collection does not contain documentation of the bombings and the "official" (and much larger) collection of the student organization's records is held by another institution entirely, Colorado State University-Pueblo.<sup>45</sup> Similarly, records documenting CU Boulder's

41. Woodcock and Bowie, "Remembering Los Seis."

42. Allen, "6 Chicano Activists."

43. Katie Langford, "Students Demand 'Los Seis' Statue be made permanent," *Daily Camera*, March 11, 2020, <https://www.dailycamera.com/2020/03/11/students-demand-los-seis-statue-be-made-permanent/>.

44. *El Diario de la Gente* Student Newspaper Collection, COU:2641, CU Boulder University Libraries, <https://archives.colorado.edu/repositories/2/resources/2010>. All issues of *El Diario de la Gente* are available digitally on the Colorado Historic Newspaper Collection, <https://www.coloradohistoricnewspapers.org/>.

45. United Mexican American Students (UMAS) Records, COU:3673, CU Boulder University Libraries, <https://archives.colorado.edu/repositories/2/resources/2478>. UMAS's official records are located in the United Mexican American Students records, Colorado Chicano Movement Archives, CSU Pueblo Archives (<https://www.csueblo.edu/library/archives-and-special-collections/colorado-chicano-movement.html>); those records were donated to CSU in 2011 by alumni who have told the co-authors that, at the time, they distrusted CU Boulder's abilities to properly preserve and provide access to the materials.

administrative response to the bombings in 1974 appeared to both archivists and researchers to be missing from, or unduly difficult to locate within, the University of Colorado President's Office records, as well as other system administrative records.<sup>46</sup>

## The Los Seis de Boulder Sculpture Project

Within the context of the historical and archival silences regarding the deaths of Los Seis de Boulder, the co-authors of this article came together in 2018. That spring, we met in the University of Colorado Boulder Libraries' Rare and Distinctive Collections Reading Room.<sup>47</sup> Artist Jasmine Baetz was then a graduate student in the Ceramics MFA program and had previously watched a campus screening of *Symbols of Resistance: A Tribute to the Martyrs of the Chican@ Movement*, a 2017 documentary produced by the Freedom Archives that explores the lasting legacy of the Los Seis de Boulder bombings on the Chicanx community.<sup>48</sup> As she told CU students who interviewed her in 2019:

“It was devastating to learn that six students could die, because we're students, right? So when you hear about students dying and you think about contemporary events at the time like Kent State, those are not students that have been forgotten or that have been erased from a space... But here at CU Boulder, we had six students who had been entirely forgotten by the larger university, somewhat by things rolling on and folks not knowing, but then other times, in very deliberate ways they've been erased.”<sup>49</sup>

There were parallels, she thought, between the University's silence over the deaths of the Chicanx student activists at CU Boulder and the historical erasure of the deaths of Black students at the hands of law enforcement in the South in the 1960s.<sup>50</sup>

Baetz was moved to think about how she might contribute to filling that silence on campus through her work as a student artist. In particular, she considered “The Voice of Lupe,” a 2015 ceramic mosaic sculptural mural created by artist Susan Shelton at the University of California Davis in 2015. The mural remembers a 1976

46. University of Colorado President's Office Records, COU:3283, CU Boulder University Libraries, <https://archives.colorado.edu/repositories/2/resources/1744>.

47. In 2021, the CU Boulder University Libraries formerly named Special Collections and Archives Reading Room was re-named the Rare & Distinctive Collections Reading Room. The authors are using the current name of the Reading Room in this article.

48. *Symbols of Resistance: A Tribute to the Martyrs of the Chican@ Movement*, directed by The Freedom Archives (The Freedom Archives, 2017).

49. Woodcock and Bowie, “Remembering Los Seis.”

50. For example, the little-known 1968 Orangeburg Massacre at South Carolina State College in 1968, in which local police opened fire on a protest by Black students, killing three and injuring 28. See Jack Bass and Jack Nelson, *The Orangeburg Massacre* (Atlanta, GA: Mercer University Press, 1996).

protest by Chicax and Latinx students, who staged a march and rally against the use of a sexist, racist, and misogynistic song by members of the Alpha Gamma Rho fraternity.<sup>51</sup> Equally pertinent was another fiberglass and bronze sculpture at San Jose State University that was created by artist Rigo 23 in 2005 to commemorate alumni and Olympic athletes John Carlos and Tommie Smith. The sculpture depicts Carlos and Smith's Black Power salutes during the October 16, 1968 medal ceremony for the 200-meter dash, and serves as a "permanent reminder" on the SJSU campus "of the sacrifice the athletes made on an international platform to stand for what they believed was right."<sup>52</sup> Much like how Los Seis were (not) remembered on CU Boulder's campus, students at SJSU advocated for the sculpture of Carlos and Smith in 2003 by saying that they "couldn't understand why the campus didn't acknowledge their efforts as student activists" and stating that public art commemorating Carlos and Smith would not only inspire other students but address SJSU's past ambivalence towards the activists and signal a commitment to equity.<sup>53</sup>

As she began her work to develop a sculpture project that would commemorate Los Seis, Baetz also kept in mind the critiques of socially engaged art, seeking existing models that would help her maximize community participation and impact. Specifically, she looked at examples of contemporary craft practices that celebrate the communal and contingent nature of art-making. One such work is the MMIWQT Bead Project (2018) by Cannupa Hanska Luger, a monumental sculptural installation and portrait that "re-humanizes the data of missing and murdered Indigenous women, girls, queer and trans community members."<sup>54</sup> Integral to the success of that project was Hanska Luger's call for collaboration with communities from across the U.S. and Canada to create beads and participate in an incremental, iterative creation process—models that Baetz integrated into the Los Seis project. Baetz was also inspired by the emphasis on community celebration in *Repellent Fence/Valla Repelente* (2015, Postcommodity), a community-determined land art installation that emphasized public awareness, memory, and outcomes.<sup>55</sup> Finally, Baetz also studied the work of artist and muralist Judy Baca, who engages in artistic processes that transform public sites, as Juan Pablo Mercado has written, "into spaces of knowledge production, collective reflection, and democratic advocacy" that challenge

51. Dave Jones, "UC Davis Gives Voice to 'Lupe' — And She Has a Lot to Say," UC Davis, November 10, 2015, <https://www.ucdavis.edu/news/uc-davis-gives-voice-'lupe'---and-she-has-lot-say>.

52. Brooke Finister, "Beyond Bronze," *The Spear*, October 24, 2018, <http://www.thespearsjsu.com/?p=5982>.

53. Ibid.

54. Cannupa Hanska Luger, "Missing and Murdered Indigenous Women, Girls, Queer and Trans People BEAD PROJECT (EVERY ONE)," *cannupahanska*, accessed June 8, 2021, <http://www.cannupahanska.com/mmiwqtbeadproject>.

55. "Repellent Fence - 2015," Postcommodity, accessed July 1, 2021 [http://postcommodity.com/Repellent\\_Fence\\_English.html](http://postcommodity.com/Repellent_Fence_English.html).

Eurocentric historical narratives; Baca's work and references influenced the final design of the Los Seis sculpture.<sup>56</sup>

Baetz intended to use archival research at the CU Boulder Archives to additionally inform the creation and design of Los Seis de Boulder Sculpture Project. In the winter of 2018-2019, she was directed to the Archives by Dr. Priscilla Falcon, a Chicana scholar and El Movimiento activist, who suggested that Baetz use archival sources to learn more about the May 1974 car bombings, as well as the University's administrative responses to the influx of Chicana students between 1968-1974 and the financial aid crisis of 1973-1974. However, the pair felt stymied in their research by the University's opaque records management practices and the privacy restrictions for research access to campus administrative records, compounded by the apparent lack of easily accessible information about Los Seis within the Archives.

Serendipitously, Megan Friedel, head of the CU Boulder Archives, was already familiar with the history of Los Seis de Boulder. Before coming to CU, she had previously worked at History Colorado, the state history museum, as part of the curatorial team that developed the exhibit *El Movimiento: The Chicano Movement in Colorado*. Now one of the Museum's permanent exhibits, it examines the struggle for justice and cultural identity among Colorado's Chicana community in the 1960s and 1970s, and includes a brief history of the events of the May 1974 bombings. This work was Friedel's first introduction to the history of Los Seis, and through it, she had come to know family members of the bombing victims, as well as alumni who had been friends, fellow students, colleagues, and activists on campus when they died. As future co-authors talking for the first time, we, Megan Friedel and Jasmine Baetz, immediately wondered if a collaborative partnership between archivist and artist, based on our mutual interests in Colorado's role in the Chicano Movement and the history of Los Seis de Boulder, would benefit Baetz and Dr. Falcon's research and the Los Seis sculpture project.

## Collaboration

The archivist/artist collaboration on the Los Seis de Boulder Sculpture Project began informally. Over the summer and fall of 2018, we started meeting regularly for coffee. During these meetings, we shared contacts within CU's current Chicana community and alumni and discussed our own respective research into the circumstances surrounding the deaths of Los Seis. We also touched on other topics, such as: why there were so many silences in the extant archival record in the Archives relating to the bombings; how best to approach and engage with the families of the bombings victims; how to respectfully gather community input for the sculpture project; and how to navigate administrative politics at the university to ensure that the sculpture would have a long-term place in the physical landscape of the campus.

56. Juan Pablo Mercado, "Judy Baca, SPARC and A Chicana Mural Movement: Reconstructing U.S. History Through Public Art" (Dissertation, University of California Los Angeles, 2018), <https://escholarship.org/uc/item/5hj7f3r9>.

Through these discussions, we soon realized that we needed a more formal faculty-student relationship to help MFA student and artist Baetz properly launch the sculpture project. Therefore, in the fall of 2018, we collaboratively developed a three-credit independent study course for her. Since the CU Boulder Libraries had no formal mechanism for offering courses, this course was approved by and offered through CU's Department of Art and Art History, though it was taught and supervised by archivist Friedel within the CU Boulder Libraries; the Libraries' administration approved Friedel's involvement in the course with few questions asked.<sup>57</sup> Based on Baetz's interests in understanding how archives decide what to collect and how to make it accessible, Friedel designed a course syllabus with readings that explored issues of power and privilege within archival collections, as well as the archivist's role in social activism and justice. These readings, paired with weekly, scheduled two-hour "class" discussions, allowed Baetz to thoughtfully consider how archives have traditionally excluded or marginalized stories of people of color and, in particular, how the CU Boulder Archives had—or, more rightly, had not—documented the story of CU Boulder's role in the Chicano Movement within its university records. Additionally, the syllabus also included readings in CU publications, held within the Archives, that documented the history of student activism on campus. These books and articles contextualized the bombings and also allowed Baetz to critically examine how CU Boulder's traditional, campus-sanctioned storytelling about this narrative had not, in the past, included the story of Los Seis.

Baetz also engaged in hands-on archival work as part of her independent study coursework. With Friedel's guidance, she continued her research to look for hidden archival records about or related to the bombings, by digging deep into university administrative records collections, identifying related collections at other institutions, and placing FOIA requests with the FBI for related law enforcement records. She also engaged in archives management tasks, such as collection development and processing. Again, under Friedel's supervision, Baetz reached out to community members to inquire about potential donations relating to the history of Los Seis; she eventually led the Archives' efforts to acquire the papers of longtime activist Georgiana Archuleta, former girlfriend of bombing victim Florencio Granado and mother of his son, Flo Granado.<sup>58</sup> When Archuleta's collection arrived in the Archives, Baetz rehoused and performed a basic organization of the collection, preparing an initial inventory that Archives staff will eventually use to fully process the collection.

At the same time Baetz was completing her independent study during the spring

57. The course was offered through the Department of Art and Art History's existing independent study course, ARTS 571: Studio Critique.

58. Georgiana Archuleta papers, COU:5040, CU Boulder Archives. Collection not yet available in collection search at <https://archives.colorado.edu/search?reset=true>.

semester of 2019, she also led the process of designing and fabricating of the Los Seis de Boulder sculpture. The formal existence of the independent study both legitimized her use of and emphasis on the archives in the eyes of her MFA advisors, provided her mentorship from an archivist who had aligned interests and investments, and guided her understanding of power in relation to the ways archival material is kept and interpreted. This last aspect in particular guided the design of the sculpture as one that would foreground and embody collective participation and reject singular ownership.

Baetz and her collaborators invited hundreds of community members to participate in the process of creating the sculpture during four “Community Making Days.” These events were organized and led by Baetz’s team and included family members of the six men and women who died during the May 1974 bombings, alumni, current and former activists in the Colorado’s Chicana community, faculty and staff including archivists from the CU Boulder Archives, and students, especially past and present members of the current UMAS y MECHA student group, who were then celebrating the organization’s 50th anniversary on campus. Up to 50 people attended each Community Making Day and participated in rolling, cutting, and smoothing clay tiles, and then placing the fired tiles on the portraits of Los Seis that would become the panels of the sculpture. Baetz felt strongly about including the hands of as many community members as possible to create the art, to create a shared connection to the work, and to reflect and honor the multiplicity of experiences participants brought to the history of Los Seis. The experience of creating the sculpture was meaningful for all who attended. As participant Michelle Jaakola Steinwand, sister of Los Seis victim Una Jaakola, later said, “Jasmine [Baetz] wasn’t just saying she wanted community involvement; she really *created* community.... Jasmine has even facilitated the (survivor) families being in touch.... The whole experience was magical, part of a bigger healing and connecting.”<sup>59</sup>

The “Los Seis de Boulder” sculpture was finished by Baetz and a core team of students and alumni project members in the summer of 2019. The completed work is a four-sided, truncated rectangular pyramid. Six feet tall, it is made of concrete panels on a 4 ft. x 7 ft. base, and each side is faced with ceramic mosaic portrait panels depicting the six men and women who died in the bombings. The base of the sculpture is wrapped with a community-created inscription:

*Dedicated In 2019 To Los Seis De Boulder: Una Jaakola - Reyes Martínez - Neva Romero (5/27/74) - Francisco Dougherty - Heriberto Teran - Florencio Granado (5/29/74) & The Chicana And Chicano Students Who Occupied Tb-1 In 1974 & Everyone Who Fights For Equity In Education At CU Boulder & The*

59. Clay Bonnyman Evans, “A Place for ‘Los Seis’: CU Boulder Grad Student, Community Members, Survivors, Create Mosaic to Memorialize Chicano Activists Killed in 1974,” *Colorado Arts and Sciences Magazine*, August 19, 2019, <https://www.colorado.edu/asmagazine/2019/08/19/place-los-seis>.

*Original Stewards Of This Land Who Were Forcibly Removed & All Who Remain Y Por Todxs Quienes Luchan Por La Justicia.*



Figure 1. “Los Seis de Boulder” (2019), southeast and northeast sides. Photograph courtesy of Jasmine Baetz.

In July 2019, “Los Seis de Boulder” was installed on the CU Boulder campus in front of TB-1. The position of the sculpture is intended to both honor the building’s May 1974 occupation by UMAS students, as well as point directionally towards the two bombing sites: one side faces southwest towards Chautauqua Park, while the other looks northeast towards 28th Street and Canyon Boulevard in Boulder. To receive the University’s permission for placement in front of TB-1, in fall 2017, Baetz first sent a proposal for a temporary installation of the artwork to CU Boulder’s Facilities Management, as she had learned that Art and Art History students had installed sculptures on campus in the past using this process. Facilities staff confirmed in December 2017 that the project was logistically viable and that there were multiple potential sites for installation close to TB-1; however, they declined to approve an installation of a sculpture with such delicate subject matter and directed Baetz to work with CU’s Campus Landscape Architect instead. In March-April 2018, the architect reviewed her proposal with a newly formed university Public Art

Committee, which also included the Campus Architect, the director of the CU Art Museum, and the chair of the Art and Art History department. The committee was generally supportive of the sculpture's placement at TB-1 but asked her to revise the proposal to make the sculpture permanent, rather than temporary. Though Baetz did so, the committee informed her in August 2018 that the Chancellor would have final installation approval. She later learned that Chancellor declined to either affirm or reject the "Los Seis de Boulder" proposal, as a new approval process was being developed for permanent installation of campus public art which would likely involve a committee of campus administrators who might not be sympathetic to the sculpture's subject matter. In October 2018, concerned about navigating unknown personnel, procedures, and timelines, Baetz opted to return the proposal to a temporary installation. Using an existing Campus Use of University Facilities (CUUF) policy that limited "temporary structures" (including "art installation, sculpture, or display") to being placed on campus for up to 180 days, she submitted a final proposal in December 2018.<sup>60</sup> Following that timeline, Baetz and her team were to install "Los Seis de Boulder" in July 2019 and remove it in January 2020.



Figure 2. "Los Seis de Boulder" (2019), northwest and southwest sides. Photograph courtesy of Jasmine Baetz.

60. University of Colorado Boulder, "Campus Use of University Facilities," accessed May 3, 2021, [https://www.colorado.edu/policies/sites/default/files/attached-files/cuuf\\_procedures\\_-\\_feb2020.pdf](https://www.colorado.edu/policies/sites/default/files/attached-files/cuuf_procedures_-_feb2020.pdf). The

Baetz's CUUF proposal was approved, and the "Los Seis de Boulder" sculpture was installed in July 2019 as expected. There was no public fanfare for its installation, as Baetz did not want to draw university-wide attention to the permission she received from the CUUF approval. Only a handful of people were in attendance: the team of contractors from Colorado Hardscapes, artist Baetz and several of her collaborators, archivist Friedel, three family members of the bombing victims, and representatives from CU's UMAS y MECHA student organization. The small crowd watched as workers from Colorado Hardscapes maneuvered the interlocking concrete mosaic panels sides and top into place on the sculpture's base, then sealed them together. A few weeks later, Baetz and her partner Joseph Frigault returned to the sculpture to blast the inscription into the concrete surface. In this work, they assisted engraver and somatic counselor Damian Leuthold, who incidentally was the son of Frank Leuthold, a former CU Boulder student who began a sandblasting business after the University expelled him in the late 1960s for participating in a protest against CIA recruitment on campus.

Two months later, the formal dedication ceremony for "Los Seis de Boulder," however, was widely attended and celebrated. On September 6, 2019, a few weeks into the start of the University's fall semester, over two hundred people arrived on campus for an afternoon and evening of commemoration and celebration for the deaths of Los Seis de Boulder and the sculpture's placement on campus. Alumni and family members gave moving speeches from the steps of TB-1. Additionally, to commemorate the event, UMAS alumni published a special edition of *El Diario de la Gente*, featuring articles commemorating the legacy of Los Seis; the issue was handed out to all attendees at the dedication ceremony and also placed in *El Diario de la Gente* collection at the CU Boulder Archives.<sup>61</sup> Archivist Megan Friedel contributed a short piece to the issue, which described the CU Boulder Archives' efforts to continue to support and celebrate Chicana history at CU Boulder through exhibitions, instruction, and collection development.<sup>62</sup> As Mateo Manuel Vela, then the student co-chair of UMAS y MECHA, stated in one of the many media reports of the ceremony, both alumni and current students felt that the sculpture would serve "as an acknowledgement by the CU community of the Latinx and Xicana history that has been integral in shaping this campus."<sup>63</sup>

policy was revised in February 2020 with previous versions of this document no longer available; current CUUF policies may not be consistent with those followed by Baetz in 2018.

61. *El Diario de la Gente* Student Newspaper Collection, COU:2641, CU Boulder University Libraries, <https://archives.colorado.edu/repositories/2/resources/2010>.
62. Megan K. Friedel, "You Will Not Be Forgotten: Documenting Chicana History at CU Boulder," *El Diario de la Gente*, September 6, 2019. All issues of *El Diario de la Gente* are available digitally on the Colorado Historic Newspaper Collection, <https://www.coloradohistoricnewspapers.org/>.
63. Alan Prendergast, "Sculpture Commemorates CU Boulder Chicano Activists Killed in Car Bombings," *Westword*, September 4, 2019, <https://www.westword.com/news/sculpture-commemorates-los-seis-de-boulder-11468315>.

After this event, the City of Boulder issued a letter of support for the sculpture's permanent placement on campus.<sup>64</sup> Dozens of additional letters from organizations and university departments, including one from a member of Congress, additionally confirmed community support for the sculpture. On campus, undergraduate students in CU's Women and Gender Studies Department led a petition to forward hundreds of student testimonials to Chancellor DiStefano insisting that the sculpture remain in front of Temporary Building 1.

Yet, the public support shown for the "Los Seis de Boulder" sculpture initially did not change its status as a "temporary" (six months) public art installation on campus. "It has promoted important discussions about a chapter of the civil rights era—the Chicano rights movement and the quest for social equality and greater access to higher education—and we want to sustain that dialogue..." Chancellor Philip DiStefano said in a written statement on January 17, 2020.<sup>65</sup> In that same statement, he granted a one-month extension for the project, moving the sculpture's removal date to March. Simultaneously, he also announced the formation of two new, faculty-led campus committees to create opportunities for more inclusive public storytelling about the university history, both scholarly and artistic: the CU Boulder History Project and the Art in Public Spaces committees. Both groups, DiStefano said, were a direct "outgrowth of dialogue" regarding the installation of the "Los Seis de Boulder" sculpture.

In the Chancellor's words, the University, acknowledging the support shown for the sculpture on its September 6th dedication, had "clearly heard that members of our community want two things—the stories of the University of Colorado Boulder told in a more inclusive way and to establish a process for determining permanent public art displays."<sup>66</sup> These, he announced, were the respective missions for each of the new committees. In particular, the CU Boulder History Project would "include the story of Los Seis" and the Art in Public Space Committee would make the final decision about whether the sculpture could remain on campus.<sup>67</sup> That committee's recommendations were expected to be among its spring 2020 deliverables. As a result of this, the Chancellor extended the sculpture's temporary permit once again on March 6, to allow for the committee to have time to begin its review.<sup>68</sup>

64. "12.18.19 BAC Packet" and "02.19.20 Packet," <https://bouldercolorado.gov/records-archive>

65. "Campus Introduces New History Project and Standing Art Committee," CU Boulder Today, January 17, 2020, <https://www.colorado.edu/today/2020/01/17/campus-introduces-new-history-project-and-standing-art-committee>.

66. Ibid.

67. "Art in Public Space Committee, CU Boulder History Project Get Underway," CU Boulder Today, February 20, 2020, <https://www.colorado.edu/today/2020/02/20/art-public-space-committee-cu-boulder-history-project-get-underway>.

68. "Chancellor Extends Permit for Los Seis de Boulder Sculpture," CU Boulder Today, March 6, 2020, <https://www.colorado.edu/today/2020/03/06/chancellor-extends-permit-los-seis-de-boulder-sculpture>.

For community members and Baetz, the formation of these committees and the repeated delays from the University on decision-making regarding the future of the sculpture felt like deflection, an unwillingness on the part of the University to engage meaningfully with the history of Los Seis and what it means to current and past students of color. In response, on March 12, 2020, students rallied in front of the sculpture, protesting the lack of transparency behind the delays and demanding a clear timeline for approval of the sculpture.<sup>69</sup> Ultimately, however, the outbreak of the COVID-19 pandemic halted the formation of both the CU Boulder History Project and the Art in Public Space Committee. The latter group was therefore not able to deliver its recommendations about the “Los Seis de Boulder” sculpture project in the spring, as promised, and campus negotiations about the sculpture were set aside.

During the winter of 2020, as tensions continued between the campus community and university administrators over the future of the sculpture, CU archivist Friedel was invited by the Chancellor’s Office to serve on the planning committee for the CU Boulder History Project as a direct result of her public involvement with the history of Los Seis. In this role, she led a faculty panel discussion and question-and-answer session during CU Boulder’s annual spring diversity summit in late February 2020; its goal was to gather input from university stakeholders that would be used to inform the History Project’s workplan and responsibilities. During this session, both faculty panelists and audience members stressed the importance of the History Project in continuing to ensure the remembrance of the deaths of Los Seis and making the sculpture a permanent part of the campus landscape.<sup>70</sup>

In August 2020, with campus discussions about the future of the “Los Seis de Boulder” sculpture stalled, Friedel met with Robert McDonald, Dean of the University Libraries, who offered a potential solution. Capitalizing on the Archives’ preexisting relationship with the sculpture and its project team, the contextual collections held by the Archives that supported its history, Dean McDonald suggested that the University might consider the permanency issue solved if the CU Boulder Libraries acquired the sculpture. In particular, both he and Friedel noted that one potential hurdle for campus administrators might be the issue that the University considered Baetz to be the lawful “owner” of the art piece, and as such, the University could not maintain it in place in front of TB-1 without long-term liability concerns. Friedel agreed to explore the possibility of acquisition immediately with Baetz.

Over the next month, co-authors Friedel and Baetz worked closely together to identify the best path towards the Archives becoming the permanent custodians of

69. “Students Rally in Front of Statue, Want Permanent Recognition for Los Seis de Boulder,” *CBS Denver*, March 12, 2020, <https://denver.cbslocal.com/2020/03/12/los-seis-de-boulder-statue-students-rally>.

70. Tory Lysik, “Annual Diversity Summit Features Courageous Conversations,” *CU Independent*, February 25, 2020, <https://www.cuindependent.com/2020/02/25/diversity-summit-courageous-conversations>.

the “Los Seis de Boulder” sculpture. The first thing we felt was necessary to do was to quell uninformed concerns from campus administrators about the long-term physical condition of the sculpture. To that end, McDonald contracted an independent public art conservator, who performed an assessment of the condition of the sculpture and consulted with the Archives and other University Libraries’ preservation personnel about the Libraries’ ability to maintain its long-term care. The art conservator then produced a detailed report that stated, crucially, that the sculpture was currently in excellent condition and provided a detailed plan for its ongoing maintenance and condition assessment by the Libraries. This report was shared with the Chancellor DiStefano, and Friedel immediately worked with the Libraries’ preservation team to confirm that they could complete the work as needed on an annual basis.<sup>71</sup> Additionally, she and Dean McDonald also consulted with the University’s Advancement Office to identify funding that could sustainably support this preservation and conservation work.

The second thing that we felt we needed to do was receive the input of community stakeholders about whether they felt the Archives was the appropriate custodian of the public art piece. As a community-created piece, neither of us felt comfortable with Baetz speaking on behalf of alumni leaders and other activists, student members of UMAS y MECHA, and family members of the victims, without their feedback. To this end, McDonald and Friedel met with these stakeholders to listen to their questions and concerns, while Baetz reached out privately to others. With preservation plans and the funding in place to support it, the feedback was uniformly positive. Therefore, in September 2020, Baetz signed a gift agreement with the Archives that transferred rights to the physical sculpture to the University of Colorado Boulder Libraries. By that agreement, the CU Boulder Archives became the permanent caretakers of the sculpture, and the public art piece is now officially owned by a campus entity, making it easier for the CU Boulder Libraries to justify permanent placement of the sculpture on campus with university administrators.

The news of the sculpture’s acquisition by the Archives was received positively by campus administrators. In a September 16, 2020 press release about the acquisition, Chancellor DiStefano stated the Archives’ custodianship of the sculpture was significant, as it would “provide current and future students, faculty and staff opportunities to learn more about an important chapter of Colorado and university history” through “new teaching, research and outreach programming that will help us further educate audiences about the historic Chicano rights movement.”<sup>72</sup> Though the article failed to state outright that the “Los Seis de Boulder” sculpture would

71. The authors thank Megan Lambert, University of Colorado Boulder Libraries’ preservation and collections care lead, and Hillary Morgan, the Libraries’ conservator, for their work on this part of the project.

72. “Los Seis de Boulder Sculpture to Remain at CU as Part of University History,” *CU Boulder Today*, September 16, 2020, <https://www.colorado.edu/today/2020/09/16/los-seis-de-boulder-sculpture-remain-cu-part-university-archives>.

permanently remain in place in front of TB-1, this was a crucial turning point in the University's public response to the story of Los Seis. The article concluded with this quote from DiStefano: "I recognize that we must better understand how the events of 1974 connect to the events that are occurring now. People will view the Los Seis sculpture in many different ways, and our mission calls for us to preserve the sculpture and use it as a focal point for our community to engage in difficult questions about how the Boulder campus will respond to racism and provide greater equity to students, faculty and staff of color."<sup>73</sup>

Following the acquisition of the sculpture, Friedel met with members of CU's Art in Public Space Committee in the winter of 2021. She presented details about the gift agreement and the Archives' long-term preservation and conservation plans to maintain the sculpture in place in front of TB-1. In response, the committee's co-chairs concluded that they no longer felt that there were substantial questions about the sculpture's condition that warranted their review or approval by the Chancellor's Office; they felt comfortable that the University Libraries' plans would effectively maintain the sculpture in its current location. Moreover, the co-chairs stated that the committee felt that any remaining questions about the appropriateness of the Los Seis de Boulder story as a part of the visual and physical fabric of the university landscape should be handled by the CU Boulder History Project. To date, however, the History Project has not formally discussed or made recommendations to the Chancellor on this topic. As of this writing, there has been no further discussion by CU Boulder's administrators about removing "Los Seis de Boulder" from its place in front of TB-1.

## Outcomes

The collaboration between artist Jasmine Baetz and the CU Boulder Archives has created sustained opportunities for the CU Boulder Archives to support engagement with and dialogue about the history of Los Seis de Boulder and its reverberations in present-day race relations. In fall 2020, capitalizing on the Archives' acquisition of the sculpture, CU archivist Megan Friedel developed the "CU Chicana/Latina History Project" which aims to digitize approximately 5,000 pages of records from the Archives that document the University's Chicana and Latina history by May 2024, the 50th anniversary of the bombings; the first phase of the project, which was uploaded to the CU Digital Library in June 2021, consists of records documenting UMAS activities at CU between 1968-1974.<sup>74</sup> Further, in spring 2021, the Archives also announced that it would host a university-wide symposium on "Los Seis de Boulder, Race, and Memory" in November 2021, to explore the legacy of Los Seis de Boulder and "bear witness to the struggles and activism of the Chicana/o community at

73. Ibid.

74. "CU Chicana/Latina History Collection," CU Digital Collections, accessed October 27, 2021, <https://cudl.colorado.edu/luna/servlet/CUB~24~24>.

Boulder and to highlight their visions and sacrifices made in the cause for a more just world.”<sup>75</sup> This project received interdepartmental support across the University, with the Ethnic Studies and History departments, as well as UMAS y MECHA and CU Boulder’s College of Music, School of Education, Latino History Project, and Center for Humanities & the Arts signing on as co-sponsors and co-organizers. The virtual event ultimately featured addresses from noted Chicana scholars Maria Cotera and Nicki Gonzales, as well as ten sessions in which 22 CU Boulder faculty, staff, alumni, and outside researchers presented interdisciplinary papers, panel discussions, plays, and readings that engaged with the history and legacy of Los Seis de Boulder.<sup>76</sup>

Additionally, following the Archives’ acquisition of the sculpture, the University Libraries worked with the campus Advancement Office to create a Chicana/Latinx Endowed Library Collections gift fund.<sup>77</sup> The fund supports the continued activities of the Libraries’ Rare and Distinctive Collections to document Chicana and Latinx history at CU Boulder; all funds raised support collection development, digital projects, student employment, and programming. Concurrently, the Los Seis de Boulder Sculpture Project also opened up opportunities for relationship-building between the Archives and the University’s Forever Buffs Latinx alumni group. After hearing about the Archives work to support the history of Los Seis de Boulder, the group pledged in spring 2021 to support the fund’s development and the legacy of Los Seis by promoting lectures, discussions, and other programming about the history of Los Seis and Chicana/Latinx achievements at CU, with the aim of increasing engagement from Chicana and Latinx alumni with the Archives and supporting the future of students of color on campus.

Publicity about the CU Boulder Archives’ involvement in the project also resulted in increased university faculty and student engagement with the Archives. Beginning in 2019, the Archives saw a marked increase in requests from university faculty for Archives instruction specifically aimed at introducing students to archival sources documenting the history of Los Seis de Boulder or the experiences of BIPOC students on campus. These sessions were taught by Friedel and other Archives personnel for courses such as an introductory digital humanities class, “Movements, Methods, and Tools,” which focused on creating datasets from digitized copies of *El Diario de la Gente*; “Womxn of Color and Activism,” a Women and Gender Studies class that, in part, explored the roles of women in the Chicano Movement; and a methods and theory class for the Ethnic Studies department that explored the gaps in the Archives’

75. “Los Seis de Boulder, Race, and Memory’ Symposium,” CU Boulder University Libraries, accessed June 1, 2021, <https://www.colorado.edu/libraries/los-seis-de-boulder-2021-symposium>.

76. “University of Colorado Boulder to Host Los Seis de Boulder 2021 Symposium,” CU Boulder University Libraries, September 29, 2021, <https://www.colorado.edu/libraries/2021/09/29/university-colorado-boulder-host-los-seis-de-boulder-2021-symposium>.

77. “Chicana/Latinx Endowed Library Collections Fund,” University of Colorado, accessed October 27, 2021, <https://giving.cu.edu/fund/chicanxlatinx-endowed-library-collections-fund>.

records documenting Los Seis to teach student how to be critical in their examination of archival sources.<sup>78</sup> Friedel and Baetz also guest-lectured together several times on the topic of conducting archival research on BIPOC histories in university archives for the Miramonte Arts & Sciences Program, CU Boulder's participatory scholarship program that supports traditionally underrepresented and first-generation college students.

The most significant thing about the outcomes of the co-authors' collaboration is that the benefits were not one-sided. Instead, they extended beyond the Archives to support Baetz and her vision of creating, in perpetuity, a collaboratively imagined physical space for remembrance of Los Seis. The Archives' involvement helped to "legitimize" Baetz's work both when applying for project grants, and in negotiations with campus leadership. Through the Archives' involvement, the project was contextualized as a university-wide effort to create a place and space for the memory of Los Seis, within the University Libraries' mandate of providing essential scholarly resources, user-centered services, and inclusive and welcoming spaces. This framework was useful when Baetz ran up against administrators who were poorly informed about the history of Los Seis de Boulder, and characterized the complex, community-created, historically-informed work as a "student art project." Notably, it was only when Baetz collaborated with the Archives to transfer custody of the artwork to the University Libraries that university administrators publicly acknowledged that it could be used, as Chancellor DiStefano said, as an educational tool, similar to the same kind of information-sharing the CU Libraries and Archives provide through textual documents. Furthermore, the Archives' involvement also paved the way for long-term funding to support the care of "Los Seis de Boulder" and maintain it in place in front of TB-1; by developing a university-based funding channel through a campus entity (the Libraries), Baetz and Friedel could ensure that the University would be invested in sustained financial support, instead of relying on monetary support from a community who had already given so much to this project.

Our collaboration also allowed both of us to build lasting, meaningful relationships with community members who were affected by the story of Los Seis de Boulder. Some alumni and community members had pre-existing relationships with the Archives but were not familiar with Baetz's work; others had come to trust the artist but were naturally hesitant to trust the Archives, who they often saw as a representative of a university that had willfully obfuscated the history of Los Seis. By aligning our work with each other, we were able to bridge those community gaps and build engagement with our mutual artist and archival work. Today, the co-authors continue to invest in these relationships. In the Archives, we built community involvement into the "Los Seis de Boulder, Race, and Memory" symposium, involving alumni and former activists in presentations and discussions. We also continue to consult with CU's Chicax community to help develop our collections documenting

78. "Digital El Diario," accessed October 28, 2021, <https://digitaleldiario.com/>.

El Movimiento at CU Boulder and repair our descriptive practices for collections documenting Chicana, Latinx, and Hispanic history.

Artist Jasmine Baetz also continues to create socially engaged art commemorating Los Seis de Boulder with Chicana alumni, activists, and family members. In 2020, she advocated for and advised on the design for a second memorial at Chautauqua Park that commemorates the memories of the May 27, 1974 bombing victims Neva Romero, Reyes Martínez, and Una Jaakola in 2020.<sup>79</sup> Additionally, she also led the creation of another community-created ceramic mosaic sculpture, “El movimiento sigue” (partially funded by a faculty research grant received by Friedel from CU’s Center for Humanities & the Arts). The design of that sculpture, which was finalized at a January 2020 Community Making Day, depicts a composite image of a Black Student Alliance protest supported by UMAS students at CU Boulder in the 1970s; these mosaics, again made and placed by community participants, are based on photographs taken by Juan Espinosa, former UMAS member, CU Boulder alumnus, and founder of the *El Diario de la Gente* student newspaper. The Boulder Arts Commission approved “El movimiento sigue” as a donation to the city in 2020. Currently exhibited in front of the Boulder Museum of Contemporary Art, it will eventually be placed on a narrow strip of grass on 28th Street in Boulder, the site of the May 29, 1974 bombing, to commemorate bombing victims Florencio Granado, Francisco Dougherty, and Heriberto Terán.<sup>80</sup>

## Conclusions

Based on our partnership for the Los Seis de Boulder Sculpture Project, we have drawn several conclusions and best practices that can be followed by other archivist/artist collaborators. First, the most crucial aspect of our collaboration was the “embedding” of Baetz in the CU Boulder Archives. Baetz’s formal independent study coursework through CU’s Department of Art and Art History allowed her to spend dedicated time with archival sources that she would not otherwise have had in her MFA program. Her study, guided by Friedel, deeply informed the iconography and aesthetic design of the sculpture; allowed Baetz to understand basic archives management practices so that she could act as an advocate with community members for the Archives’ efforts to acquire more collections documenting the history of Los Seis; and ultimately resulted in an art piece that, in many ways, acts as its own public archive, filling in the gaps in the historical record relating to the students’ and activists’ deaths that she discovered in the Archives’ own collections.

79. Katie Langford, “New Memorial of Los Seis de Boulder Installed at Chautauqua,” *Daily Camera*, May 27, 2020, <https://www.dailycamera.com/2020/05/27/new-memorial-of-los-seis-de-boulder-installed-at-chautauqua/>.

80. Caitlin Rockett, “Misfit Review Process: Sculpture Dedicated to Los Seis de Boulder Highlights Difficulties in Permitting Boulder’s Public Art,” *Boulder Weekly*, April 8, 2021, <https://www.boulderweekly.com/entertainment/misfit-review-process/>.

Similarly, Baetz's embedment in the Archives also allowed Friedel to formally participate in the sculpture project, as part of and not in addition to her work responsibilities. By acting as the artist's independent study instructor (and later, as a member of her MFA thesis committee), Friedel was able to justify her continued involvement in the Los Seis de Boulder sculpture project with her supervisors, apply for university grant funds to support the project, and receive support from University Libraries administrators for programming, sustained funding, and other activities relating to the history of Los Seis, long after the sculpture itself was completed. Therefore, we highly recommend that archivists and artists who wish to collaborate do so through institutionally supported structures such as coursework, fellowships, internships, or artist-in-residence programs. These supportive frameworks establish built-in boundaries and expectations for the roles of each party within the project and allow the archivist to advocate with their supervisors for the project's relevance within the mission of their institution. In our case, Baetz's course of study with the Archives, within CU Boulder's Ceramics MFA program, legitimized both of our initial work on the project, as it fell within the University's teaching and research missions—and then paved the way for Friedel to continue to be involved in the project within the University Libraries after the course was completed.

We also conclude that, whatever the institutional program structure is for the archivist/artist collaboration, the program should set expectations, from the outset, for mutual immersion in the collaborative project. The artist should be exposed to the inner workings of the archives management profession, through directed readings, supervised archival research, hands-on collection processing or acquisition, or a combination of the above. By better understanding the role of archivists in documenting history, particularly under-represented histories, artists can act as advocates for archival work and collections; they can act as community liaisons, as Baetz did with CU's Chicana alumni and related community members, bridging the gap between the archivist and the community to build trust and relationships that may result in collection development, increased community engagement in the archives, or funding to support related archival work.

Second, archivist collaborators should not act only as mentors, supervisors, or project partners for artists. They must also be willing to engage in the process of the creation of the artwork itself, if the artist allows, based on mutual expectations agreed upon by the archivist/artist collaborators at the outset of the project. In this case, Friedel engaged in the creation of the Los Seis de Boulder sculpture by providing regular feedback to Baetz about the mosaics' design during her independent study; reviewing the sculpture plans and physical pieces as they were developed by the artist; eventually serving on Baetz's MFA thesis committee in 2019 to evaluate related work; and, finally, adding her signature to a personal ceramic tile embedded in one of the sculpture's six mosaic panels, alongside the signatures of other project participants. Such immersive involvement in the sculpture's creation gave Friedel a sense of "ownership" in the sculpture that she might not otherwise have had and informed her advocacy at CU Boulder for its long-term placement and preservation.

Relatedly, if the art piece is to be placed at their own institution, the archivist, as a representative of that institution, should be prepared to use their privileged position to advocate with administrators for the long-term care and community relevance of the finished piece. Particularly if they are working with artists external to their organization, archivists will have a better internal view of the bureaucracies and politics that will need to be navigated in order for the artist or archives to secure permission for the art's creation and placement; archivists can either serve as behind-the-scenes mentors and advisors to guide the artist through this process or lead the advocacy process themselves with their administrators. In our case study, Friedel did both, informally advising Baetz about negotiating with campus administrators and also advocating with her supervisor and dean for the support of the University Libraries in the sculpture project.

To do less is to unjustly privilege the archival benefits of the archivist/artist collaboration over the artist and the community. Therefore, such artistic collaborations also should be ones that the archive is able to invest in, long after the project itself is completed. Archival investment may take many forms: for example, acquisition or custodianship of the art piece; long-term care and maintenance undertaken, directed, and/or funded by the archives; creation of instructional opportunities or digital projects that build on and/or incorporate the history commemorated by the artwork; or creation of outreach events and programming that elevates community recognition of and engagement with the artwork. We recognize that this may seem daunting to archivists, who already balance multiple responsibilities for collection care, access, and engagement. Yet, doing so is implicitly part of the archivist's social justice responsibilities. Doing so demonstrates care not only for the archivist/artist collaboration but for the community which the artwork represents. We hope that the Los Seis de Boulder Sculpture Project can provide a model for future archivist/artist collaborators to engage in socially engaged art, not only at colleges and universities but in any institutional setting.