



PANGEA
WORLD THEATER



Grounding

Altars for Sanctuary

An immersive, visual art show

October 16-November 7, 2026

3020 Minneahaha Avenue, Minneapolis 55406

Gallery Guide

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Lake Street Arts! (LSA!)



Since 2015, Pangea World Theater's *Lake Street Arts! (LSA!)* program has worked to deepen the practice of placekeeping through the arts. Offering workshops, large scale public art, story circles, and ensemble based performances Lake Street Arts! tends to the communities we arise from.

LSA! utilizes the arts to create visions for a more just, joyful and livable Minneapolis and our shared Earth to emerge.

Let's dream together!

Grounding – Altars for Sanctuary

"We Keep Each Other Safe" continues to be a rallying cry as communities continue to deal with ICE kidnappings, police violence, disregard for our collective wellbeing and right to shelter, clean air, water, soil and meaningful, joyful daily life.

Grounding – Altars for Sanctuary is an immersive gallery with an invitation to slow down and allow for grief and hope to move through you. Drawing on ancestors, experiences of solidarity from this past year, dreams, and roots of resistance, the entire building of Pangea's future theater will become a space for **Grounding** and **Sanctuary**.

Thank you for visiting this immersive gallery featuring art by local Twin Cities artists. We invite you to spend time with installations that speak to our collective experience.



Note from the Curator

Grounding is to find your breath again, to feel the earth under your feet, to return to the water, trees or whatever holds you, to find the strength to keep going, to remember you are not alone.

Altars are a portal, a bridge or place of intention between the sacred and daily life. Altars mean different things to people and I love how you can see that in the work. Also, for some artists, making the work as an altar was not part of their vision or their spiritual or artistic path.

Sanctuary is what people need when armed paramilitary ice agents or police officers roam the streets harming, terrorizing, kidnapping, and murdering people. Sanctuary is what people need when they don't have a home or their home is not safe. Sanctuary is what we create for each other as best we can in these tender and dangerous times we are living through.

What I have experienced as the work has been created in the space is the incredible generosity of the artists and how that generosity reknits us back into our humanity again and again. I've witnessed that generosity so deeply in these times of absolute terror, that Minneapolis, Mni Sóta Makoce and the entire country have been living through.

I am thankful for the generosity of the organization I work for, Pangea World Theater that allows ancient/new visions to emerge by resourcing and centering artists.

Some may wonder what a theater is doing creating a visual art show? Pangea's roots are in street theater and sacred theater in India and on Turtle Island and as part of a global field of decolonizing theater. At Pangea, theater is not siloed to the stage. **Lake Street Arts!** is Pangea's Placekeeping program and over the years we have created ensemble based performances, Poetry in the Windows, an edited book of Story Circles, and ongoing collaborations with Mudluk Pottery.



Note from the Curator

For the last three years we have been in a collaboration with the Dakota writer Diane Wilson for a project called **Going to Seed** that includes community gatherings, writing workshops, and a yard sign project called **Milkweed Maps**. Now we are offering **Grounding – Altars for Sanctuary**.

It is not by accident that this show is happening at this time of year when Dia de Los Muertos and Halloween/Samhain occur. These are ancient and evolving connections to Ancestors and the spirit realm. Death cracks you open but it is also a part of life. Violence steals from us the gift of cycles and we hold and honor all those that have been stolen by war, violence, pollution, drugs, poverty, and oppression with deep care. This has been a hard year, a hard few years, a hard road to walk for over 500 years here on Turtle Island. Many of the artists in this show are directly in harm's way by a white nationalist government and yet they are here, creating work. That is the power of humanity and art.

My desire for **Grounding – Altars for Sanctuary** was to create a space for Ancestral Energy to surround and hold us. To allow for some of our collective grief and fear to move through us. If we do not move our grief and fear it freezes up like ice. We cannot be frozen right now. You may need to rest, take a moment but stay flowing. We need to move like water. We need to move like water together. In that movement is hope and a way forward. So let's love on the water. Let's love on each other. Water holds our memory, water is life. Water needs us and we need water. Our neighbors need us and we need our neighbors. The Earth needs us and we need the Earth. Artists are part of the immune system of the community. Make art. Resource artists. Everything in this show was created with Human Intelligence. By witnessing and participating you complete our circle. Your presence is vital. Thank you for being here.

Love, Ease and Safety,
Ellen Marie Hinchcliffe

Pangea World Theater's Lake Street Arts! Curator

Meet the Artists



Cándida González

Cándida González (they/them) is a queer, trans, mixed Puerto Rican multimedia artist from Minneapolis, Minnesota. They most often work in temporary altar installations using found objects, words, digital collage, photography and elements of the natural world. Their projects explore how the manipulation of basic elements into different configurations produce distinct energies/spells. They approach their work by centering at the intersection of art, activism, healing and diasporican empowerment. They are deeply invested in the concept of using art and community design as tools to wage love and healing and prioritize participatory installations. González has shown installation work at Public Functionary, Lanesboro Arts, Indigenous Roots Cultural Art Center, Franconia Sculpture Park, CLUES and WaterFire Arts Center.

Meet the Artists



Ricardo Levins Morales

Ricardo Levins Morales is an artist and organizer based in Minneapolis. He uses his art as a form of political medicine to support individual and collective healing from the injuries and ongoing reality of oppression.

He was born into the anti-colonial movement in his native Puerto Rico and was drawn into activism in Chicago when his family moved there in 1967. Ricardo left high school early and worked in various industries, and over time began to use his art as part of his movement work. This activism has included support work for the Black Panthers and Young Lords and participating in or acting in solidarity with farmers, environmental, labor, racial justice, antiwar and other struggles for peoples empowerment. He was a founding member of the Northland Poster Collective (1979-2009).

Meet the Artists



Angelica Bello Ayapantecatli

Angelica Bello Ayapantecatli is from Tlaxcala, México. They are a DACA recipient who hopes to continue to create art that reflects current times in a hopeful and realistic form. They are a poet, yoga instructor, mexica danzante, and older sister from a strong matriarchal lineage; she believes she is the reflection of the communities that have countlessly believed in her and supported her. She creates art as an act to support the abolishment of ICE, police, and patriarchy. They stand proud and grateful to all the elders in her life and all the mentors for all the love, support, and encouragement 🤲 Tlazohkamati!

Meet the Artists



Meena Natarajan

Meena Natarajan is a playwright and director and the Artistic and Executive Director of Pangea World Theater, an international ensemble space that creates at the intersection of art, equity and social justice. Meena has co-curated and designed many of Pangea World Theater's professional and community-based programs. She has written at least ten full-length works for Pangea, ranging from adaptations of poetry and mythology to original works dealing with war, spirituality, personal and collective memory. Her play, *Etchings in the Sand* co-created with dancer Ananya Chatterjea has been published by Routledge in a volume called *Contemporary Plays by Women of Color: The Second Edition*. Meena leads ensemble-based processes in Pangea that lead to works produced for the stage. She has also directed and dramaturged several original theater and performance art pieces. She is currently on the board of the National Performance Network, Longfellow Rising and the Loft. She recently collaborated with artist Chrissie Orr to create a project called *Seed Syllables* facilitating dialogues with 32 community artists and cultural activists across the U.S. and Canada to offer a composite portrait of life in the quadruple pandemic of virus, racial violence, economic meltdown, and climate crisis. *Seed Syllables* premiered as an incantatory participatory performance in June 2023 in Santa Fe, New Mexico.

Meet the Artists



Chrissie Orr

Chrissie Orr was born in Scotland, a descendant of the Picts (the painted ones). She is an artist, animateur and creative investigator who has created innovative, provocative community-based art projects in diverse areas of the world and is recognized internationally for her pioneering work. She is the recipient of the Santa Fe Mayors Award for Excellence in the Arts and she is a founder of the SeedBroadcast Collective. She is the co-founder of the Academy for the Love of Learning's EL Otro Lado Project and the Institute for Living Story and is presently the Academy's Creative Practice Fellow. She has kept a journal for more years than she can remember, their broken worn spines line her bookshelves and contain her secret memory lines. One day she might share these. In her spare time she grows ancient varieties of corn and beans to learn new ways of being in this world and loves to instigate beautiful trouble.

"I find it hard to stand still. My most inspired times are when moving, its then I find the stillness. I live in a land that is not home, I laugh in another language and I run another path."

Meet the Artists



Ellen Marie Hinchcliffe

Ellen Marie Hinchcliffe is a Witch, Mama, Auntie, a queer feminist, poet, performer, curator & filmmaker born in Dayton, Ohio 1968. She is white within the oppressive system of whiteness & is a daughter of Earth. Both realities inform her work & life. Ellen is a lifelong DIY artist- self publishing books and producing independent films and performances. She also works with Pangea World Theater as the curator for Lake Street Arts! creating placekeeping connections, public art and performances along Lake Street in Minneapolis, MN. She lives in Minneapolis two blocks from Haha Wakpa/Mississippi River on Dakota Land with Juma B. Essie and their amazing daughter & multiple animals. In 2025 she released a book of poems entitled *Unruly Spells*. More at www.fierceshimmer.art

Meet the Artists



Edgar Villa Quinteros

Edgar Villa was born in Durango, Mexico and immigrated to the United States in the early 1990s, carrying with him both the resilience of his upbringing and the quiet determination of a child raised by a single mother. Drawing became his first language — a way to process the world, to escape it, and eventually to confront it.

Meet the Artists



River Hollows

River Hollows is a trans artist, poet and care worker whose practice is in cultivating right relationships with people and the more-than-human world. River returned to Minnesota in 2024, after nearly a decade of living and learning in New Orleans, to reconnect with the people and place that raised them. They take great pleasure in growing and arranging flowers, walk the line between reverence and goof, and strive to be a good neighbor.

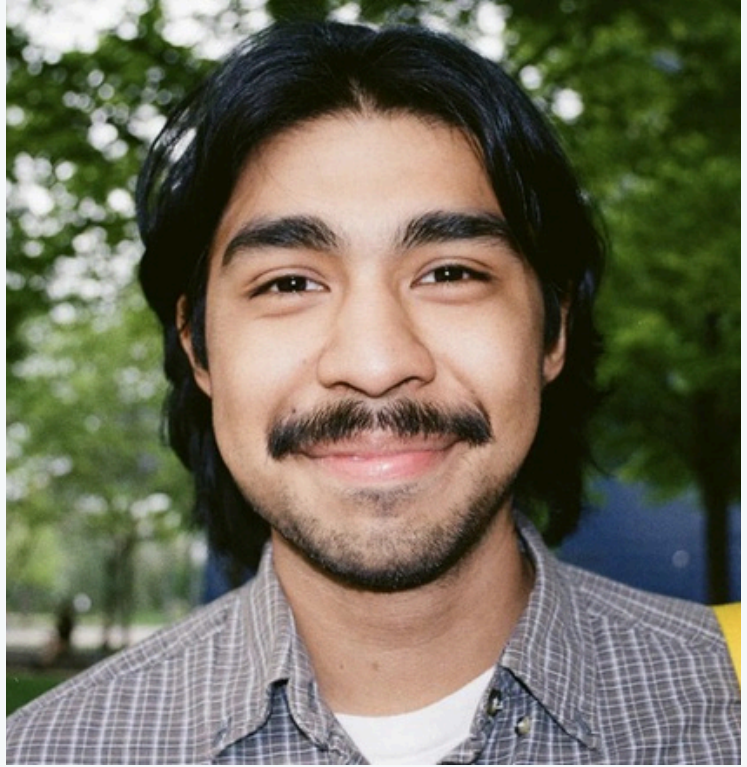
Meet the Artists



Mounisha Gorle

Mounisha Gorle is a multidisciplinary artist, community arts organizer, and Master of Social Work student at the University of Minnesota specializing in Macro Practice. Her creative practice centers on traditional South Asian folk art forms, including Lippan mirror work, mandala design, and mixed-media storytelling. By weaving community-building, equity, and trauma-informed care into her creative projects, Mounisha explores how tactile art can serve as a catalyst for collective healing and connection.

Meet the Artists



José Felipe Ozuna

José is a previously undocumented poet living in Minneapolis, MN. He was a 2022 Undocupoets Fellow and a 2023-24 Mentor Series Fellow. His poems are published in Poetry Daily, Best New Poets, Afternoon Visitor, and elsewhere. He edits the literary journal *[light study]*.

Meet the Artists

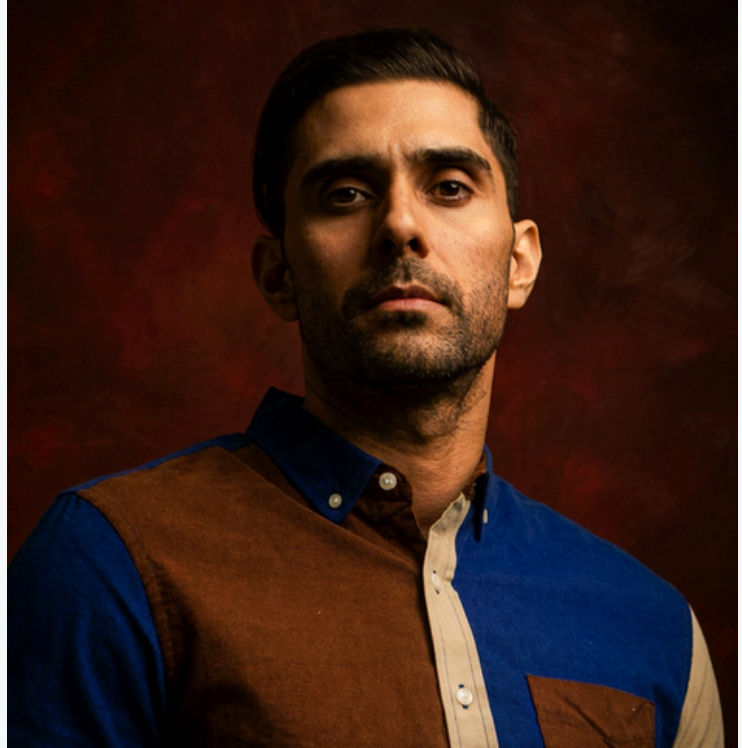


Khadija Charif

Khadija is a visual artist and writer based in Minneapolis, Minnesota. Raised in Kenya, Belgium, and the United States, Khadija's work examines the relationship between community and self in relation to her faith, gender, race, and mobility. She draws on these social-political locations to inform her work as an artist-practitioner.

In her recent projects, Khadija considers the bonds between the women in her family and within the larger Somali community, casting light on the complexities and confluences between black women and immigrant experiences.

Meet the Artists



Juan Diego Pérez La Cruz

Juan Diego Pérez la Cruz is a Venezuelan-born architect and artist with a Master's degree in Visual Communication from the University of Zulia. He has participated in numerous exhibitions, including The 8th and 9th Biennial of Documentary Photography in Tucumán, the Biennial 67 Arturo Michelena, and the 1st meeting of deaf art in Chile. He won the 1st place in the art fellowship and artist residency of the Tres Pinos Foundation in Buenos Aires and has participated in art residencies in Mexico and Iceland. From 2018 to 2020, he served as the coordinator of the artist program Marco Arte Foco at the Museum of Contemporary Art of La Boca in Buenos Aires. Currently based in Minnesota, he runs the PLATAFORMA RAIZ educational program, empowering Latino and migrant artists and passing on his knowledge to the next generation.

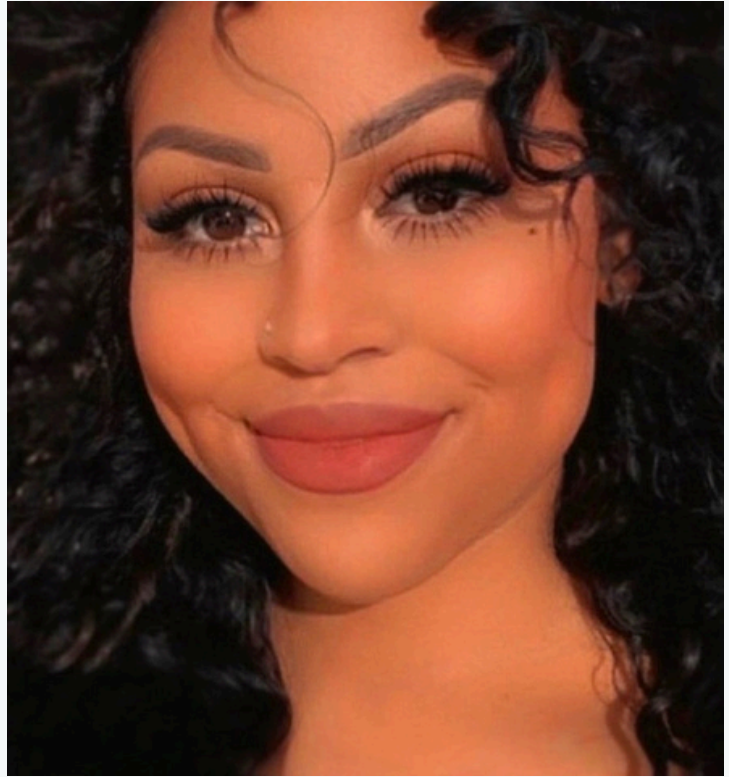
Meet the Artists



BakiBakiBaki Porter

BakiBakiBaki is a multidisciplinary artist and teacher. Their mediums range from puppets and poetry, to altar construction and structural fabrication. Because of their ancestors' Hoodoo traditions, they believe art and education are the truest tools of liberation. Currently, BakiBakiBaki is the lead researcher and artist in residence of Macalester College's African artifacts archive.

Meet the Artists



Jearica Fountain

Jearica Fountain is a self-taught Indigenous visual artist whose work serves as a powerful form of activism, education, and empowerment. Through her art, Jearica challenges colonialism, stereotypes, and harmful perceptions, creating visual narratives that promote understanding and provoke critical thought. Her practice focuses on dismantling colonial structures and exploring themes of identity, community, environmental protection, and social change. Jearica uses art as a tool for education, healing, and advocacy, aiming to inspire a future defined by compassion, understanding, equality, and equity. Passionate about racial liberation, human rights, and environmentalism, Jearica recognizes the interconnectedness of these issues and works to empower communities by addressing them collectively.

Meet the Artists



Aaliyah Cortes

Aaliyah Cortes writes poetry to speak out about the unfairness in the world and to be the voice for the people. She has been a member of the Ikidowin Acting Ensemble for five years in collaboration with Indigenous People's Task Force, using theater as a form of activism for her community. In 2026, Aaliyah won a spot on the TruArtSpeaks Be Heard Youth Poetry Cohort and is now in community learning skills about poetry, performance, and being the voice for the people.

Ofrenda for Renée Good and Alex Pretti



Lead artist: Columba Reyes with artists Francisco Baez, Henry Lopez, and Isidra Clara

CaMinO founded in 2008 by our Executive Director, Columba Reyes, with a simple but powerful idea: that people from different communities can come together through culture, education, and the arts to create lasting understanding and friendship. As a Sister City organization, our mission is to unite Minneapolis and Cuernavaca through artistic, cultural, and educational exchanges. We believe that when people share their stories, traditions, talents, and experiences, they discover not only their differences but also the values and hopes they have in common. Over the years, CaMinO has proudly brought people together through community celebrations and cultural events that honor our shared heritage and history. Events such as Día de los Muertos and Emiliano Zapata Day have become opportunities for families, artists, students, and community members to celebrate traditions, learn from one another, and strengthen cross-cultural understanding. None of this work happens alone. We are grateful for the support of our community partners, including the Latino Economic Development Center, Meet Minneapolis, and Pangea World Theater, whose collaboration helps us expand our reach and deepen our impact. At its heart, CaMinO is about building bridges. Bridges of understanding. Bridges of culture. Bridges of friendship. Muchas gracias. Gracias por su apoyo. Together, we build bridges that connect cultures, communities, and hearts.

Learn more about CaMinO at caminosisterciudades.com

Dakota Land

Minnesota is the traditional homelands of the Dakota people. **A brief history:** Dakota people were created at Bdote. They were held at Fort Snelling as a concentration camp and were exiled from their own homelands.



Participants in the Treaty of Washington, including Henry Belland, Joseph Renshaw Brown, Nathaniel R. Brown, Antoine Joseph Campbell, and the Dakota leaders Wabasha and Mankato. 1858. Photographed by Charles DeForest Fredericks. Minnesota Historical Society.

Anishinaabe people followed a prophecy to settle where food grows on water (manoomin/wild rice) and came to Mni Sota Makoce. We are grateful to collaborate alongside Dakota, Anishinaabe, and Ho-Chunk people contemporarily.



2019 Prairie Island Summer Pow Wow. Crazy Crow Trading Post.

Learn more through Sacred Sites Tours with Rev. Jim Bear where he teaches people about Dakota, Anishinaabe, and Ho-Chunk history; and at Bdote Memory Map - bdotememorymap.org.

Historical Context

2020 Uprisings

The building you are standing in is Pangea World Theater's future permanent home. As you arrive, you may notice scattered businesses and open land with green grass. This was not what it used to be.

Across the street, in the plots of land next to the post office, stood two buildings that Pangea World Theater frequented and supported.

El Nuevo Rodeo was a popular Latin night club along Lake Street. For a few years, Pangea rented their space for our annual Benefit/Gala.



Gandhi Mahal was a minority-owned Bangladeshi restaurant right next door.



Historical Context

On May 25, 2020, former Minneapolis police officer Derek Chauvin knelt down on the neck of George Floyd for 9 minutes and murdered him. He was assisted by three other police offers. The murder of another Black body by law enforcement resulted in local and national outrage and demonstrations all across the world. In this neighborhood, the home of the 3rd Precinct, which served as the base for the four police officers, many businesses were impacted by looting and arson.



*Mural of George Floyd painted by Xena Goldman, Greta McLain, and Cadex Herrera.
Photo by Xena Goldman.*

Pangea World Theater commissioned this art installation – a door serving as a reminder that even though the space has changed the values of Gandhi Mahal have not. And that the mission to serve and stand with community continues.



Curator & Door Painter: Ifrah Mansour
Project Carpenter: Alo Osberg
Community Artist: Harry Waters Jr.

*“Let my building burn.
Justice needs to be
served. Put those police
officers in jail.”*

- Ruhel Islam, Owner of Gandhi Mahal restaurant on his restaurant being burned.

ICE Operation Metro Surge

In December 2025, Operation Metro Surge began in Minneapolis. Immigration enforcement actions escalated with deployment of 4,000 ICE agents to the Twin Cities and rural Minnesota. ICE occupation in the Twin Cities has affected both documented and undocumented people. This activity culminated in the death of residents of Minneapolis, including Renee Good and Alex Pretti, disruption to livelihoods, detention of innocent civilians, and family separations.

Brief Timeline of Events:

- **December 1-3:** The Department of Homeland Security (DHS) initiated Operation Metro Surge.
- **January 5:** The government deployed 2,000 more agents to Minnesota
- **January 7:** An ICE agent shot and killed Renee Good, a US citizen
- **January 9:** The president of the Oglala Sioux Tribe said four of its members had been detained by immigration and customs enforcement
- **January 12:** Minnesota issued a federal lawsuit against the DHS, calling for the termination of Operation Metro Surge
- **January 14:** Julio Sosa-Celis was shot in the leg by an ICE agent
- **January 17:** Governor Tim Walz ordered the state national guard to assist local law enforcement against ICE
- **January 20:** ICE agents detained Liam Conejo Ramos, a five-year-old boy, on his walk home from school in Columbia Heights, Minnesota
- **January 23:** "ICE Out of Minnesota: Day of Truth & Freedom." 50,000 people protested in downtown Minneapolis.
- **January 24:** ICE killed US citizen Alex Pretti
- **February 1:** Liam Conejo Ramos returns to Minnesota/Mni Sota Makoce
- **February 10:** Native activists set up a prayer camp outside Minneapolis ICE detention Center at Coldwater Springs
- **February 12:** White House border czar Tom Homan announced the end of Operation Metro Surge

Art in Action

At Pangea, we believe that art can change the world – and we are not the only ones. Throughout history and across the globe, many artists have activated the arts in movements to spread a message, bring awareness to critical issues, or inspire change. Below are some examples of art in action.



MN Stolen Neighbors Quilt

The Minnesota Stolen Neighbors Quilt, an art piece made of 12,500 fabric squares, represents the lives and stories of the estimated 11,000 people who were deported by federal immigration enforcement in Minnesota between the beginning of President Donald Trump's second term and the end of Operation Metro Surge. Project led by Owen Lubozynski, a member of the Minnesota Immigrant Rights Action Committee (MIRAC)

Demonstrators unveiled a massive 11,000 patch quilt made in protest against ICE at the State Capitol in September 2026. Credit: MIRAC

"Walking on Air"

In April of 2021, outside the Hennepin County Government Center as the verdict in the trial of Derek Chauvin was announced, local artist seangarrison live painted *Walking on Air*. The painting began on a black canvas, a dark piece, but as it was announced that Chauvin was guilty, it lightened, representing hope in Minneapolis.

seangarrison's "Walking on Air," which he painted outside the Hennepin County Government Center. April, 2021. Image rights seangarrison.



Frida Kahlo

Born in 1907, in Mexico City, Mexico, Kahlo was a renowned painter, socialist, and feminist. Frida was a trailblazer not just for women, but for LGBTQ people and people with disabilities. Frida's paintings reflected the idea that the personal is political. Her paintings depicted her frustration at the injustices in her community, and the gendered expectations of women.

Frida Kahlo, Self-Portrait on the Borderline between Mexico and the United States, 1932. Detroit Institute of Arts. © 2023 Banco de Mexico Diego Rivera & Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS) New York.

Interactive Art Galleries

In contrast to merely observing the gallery, an interactive gallery allows us to touch, feel, and sense the art. Immersive galleries appeal to all the senses. Examples include music and sound playing or providing different textures that heighten the overall takeaways of the art pieces.

There are many different ways a gallery can invite its visitors to engage.

Here are some examples from around the globe:



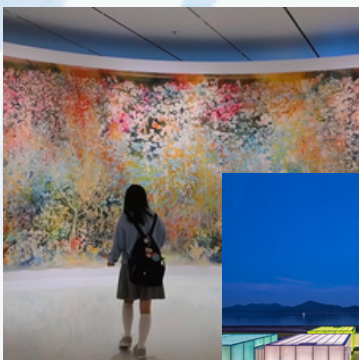
Meow Wolf (USA)

Based in the United States, Meow Wolf has several experiences around the country. Their experiences often invite playfulness through its kaleidoscopic art.



AYA (Dubai, UAE)

AYA uses interactive technology and lights to create vibrant worlds. Visitors can play, wander through light-filled gardens, and uncover mysteries while experiencing its wonders.



SIMOSE Art Museum (Otake, Japan)

Art and architecture can work with each other to shape visitor experiences—drawing your attention to details you otherwise wouldn't notice. Using moveable rooms and a mirror glass screen to invite in the landscape, the Simose Museum does just that.

Grounding

What do you think of when you hear the word “grounding”? Maybe you think of the earth or a breathing technique someone once taught you. Grounding can be several things and embodied in different ways. Below are some definitions and exercises from susan raffo, a bodyworker, cultural worker and writer who focuses her work through the lens of healing justice.



Art/Laura Steerman. Photo Courtesy of Quaint Baby

An invitation to feel life's pattern of two layers of support and how support precedes movement, an excerpt from Susan Raffo's blog:

Two layers, this gift of our ancestors, which is evolution, asserts support as that important, that necessary for life. So important, that there are reinforcements. One balancing the other. From the moment we begin to emerge within our first and fluid world.

In the earliest of days, this amnion (amniotic sac) is right up against your early fetal self, holding you closely, snuggly. Imagine yourself tucked right in, that lovely feeling where all of your shapes merge with all the shapes around you. The amnion slowly expands, giving us more space as we grow, so that we can be feet and head pushing out against womb-wall, flicker kicks against skin. There is fluid between the two layers, there is fluid within and around us as we grow, there is fluid around the entire womb, a mix of fluid and membrane which is the body of the parent...

There are two layers of support, right from the beginning... it is who we are...Our ancestors have organized the world in this way. We become within two layers of support: one that connects to the inside, amniotic sac like a second skin, and one that connects to the outside, womb that is the body of our outside world, our first parent, which we leave behind when we emerge.

Grounding

Practice Grounding

Get comfortable where you are – sitting or lying down.

Close your eyes or bring a soft focus.

Begin noticing your breath.

Where does it sit in your body? No judgement, no need for change.

Now slowly bring your awareness to your skin.

What textures does it feel? How is the ground or seat supporting you?
What parts of your body are touching the surface, and which are not?

Take a few moments as you engage in this practice.

Return to the space.

How does your breath, mind, focus feel now?



Altars

An altar is a raised structure, platform, or table used for sacred practices. They exist in many cultures and religions. During this autumn season, many Mexican and Latino communities are celebrating Día de los Muertos (Day of the Dead).



Karen Castillo Farfán / NPR

In the Mexican tradition, Day of the Dead, people honor and commemorate the lives of their loved ones who have departed and to welcome the return of their spirits.

This tradition is rooted in Indigenous and Spanish Catholic ritual customs.

On the altars (ofrendas), people may place marigolds and photos of the person, their favorite foods, or candles to light the way.

Some Elements on the Altars:

- Marigolds: It's believed that the scent and color of marigolds help guide spirits
- Photos of the person who has passed
- Favorite foods of their loved one
- Candles to light the way

Learn more with the Smithsonian's National Museum of the American Latino at <https://latino.si.edu/learn/teaching-and-learning-resources/day-dead-resources>

Pre-Experience Questions

- Where in your life do you find a sense of peace? Maybe it's a physical place, or when you listen to a song, or smell a certain food.
- Where were you in 2020 during the uprising? Where were you when Operation Metro Surge began? What do you remember about these moments? What did you do? Who did you talk to about these events?
- When you feel stressed, angry, or upset, what do you do to calm yourself down? This is a form of self-regulation, of grounding yourself back in the moment.
- What role does art (literature, visual media, music, performing arts, etc.) play in your life? How have you experienced or enjoyed other forms of art? With a partner, share a memorable art experience you had and what about it has made it stay with you.
- Have you ever created an altar for an ancestor? What are some meaningful things to you that you would put on your altar?
- What comes to mind when you hear the word "sacred"? What is sacred to you? What about it makes it sacred? This can be a place, a thing, or a practice.

Post-Experience Questions

- Do a scan of your body. How does it feel right now? Where might you be holding tension? Or do you notice a release? What is at the forefront of your mind as you leave the gallery?
- **Free write:** Take a moment to write about the experience. What stood out to you? What do you have questions about? Share some of your reflections with a partner.
- What are you wanting to know more about as you leave the gallery?
- What were some of the different ways you saw the word "grounding" be interpreted in the exhibit? Which of the installations resonated most with you? Why?
- What issues matter to you? If you could create a piece of art that brought awareness to that issue, what would it look like? Would it be physical, digital, performance-based?
- Where do you see the false protections oppressive systems offer people if they comply with dominator culture?

Additional Resources

(Live links in digital version online)

Learn & Get Involved

- [Longfellow Rising](#)
- [Defend the 612](#)
- [Unidos MN/ Monarca](#)
- [MIRAC \(Minnesota Immigrant Rights Action Committee\)](#) _
- [Immigrant Defense Network](#)
- [MN NOICE](#)
- [Immigrant Defense Project](#)
- [East Isles Neighborhood Association – Resources: ICE in Our City](#)
- [Green Card Voices](#)
- [Rent Support](#)
- [Headwaters Foundation For Justice](#)
- [Minnesota8](#)

Literature & Podcasts

- *Art and Upheaval: Artists on the World's Frontlines* by William Cleveland
- *Theory of Water: Nishnaabe Maps to the Times Ahead* by Leanne Betasamosake Simpson
- *The Science of the Sacred: Bridging Global Indigenous Medicine Systems and Modern Scientific Principles* by Nicole Redvers
- *Inflamed: Deep Medicine and the Anatomy of Injustice* by Rupa Marya and Raj Patel
- Podcast: [ART IS CHANGE: Strategies & Skills for Activist Artists & Cultural Organizers](#) by Bill Cleveland
- Podcast: [Arts Heals All Wounds](#) by Pam Uzzell



Thank you for coming to

Grounding Altars for Sanctuary

As our audience and community, we rely on your continued support to make works like **Grounding — Altars for Sanctuary** possible. If you believe that relevant work like this keeps you accountable to creating a better world, you can take action today by contributing to Pangea World Theater.

Pangea donors sustain this circle and make the art you see onstage and in your community possible.

Make a gift today to invest in the arts,
and in a better world. Add your donation
to the box, scan, or visit bit.ly/grounding-gift

