



NUEVA LUZ

photographic journal

EN FOCO PRESENTS

↔

DOS MUNDOS

(RE)CONSTRUCTING NARRATIVES

A SUNY TRAVELING PHOTOGRAPHY EXHIBITION



Office of Academic Affairs
and the Provost

State University Plaza
Albany, New York 12246

www.suny.edu

Statement from Dr. John Graham, Associate Provost for Student Affairs and University
Life at the State University of New York System Administration

I am very excited that *Dos Mundos: (Re)Constructing Narratives* will be traveling to four SUNY campuses between Fall 2020 and Fall 2021--SUNY New Paltz, SUNY Fredonia, SUNY Binghamton and SUNY Stony Brook. The show has come together beautifully in the past few years. I am proud to have witnessed its coming together, beginning with the first presentation of the exhibition concept at the SUNY Council of Museum and Galleries meeting at SUNY Oswego's Syracuse campus in 2018 and leading to the final exhibition that will tour to our campuses.

Because *Dos Mundos* presents the work of 12 American artists of Asian, Hispanic and Black heritage who photograph their families and communities, the exhibition and related programs will have much to offer students on our increasingly diverse campuses. Students will benefit from seeing the variety of perspectives these artists bring to bear on both broad cultural concerns and more intimate, private moments. Students will also benefit by seeing photographers celebrated for their work and having the chance to hear these artists talk about their lives, providing examples of what they might someday hope to achieve. Exhibition-related programs—including panel discussions, artist and curator talks—will enhance the educational reach of the exhibition to both students and the campus and regional communities. Together the exhibition and its related programs will provide an education for our audiences about the range of experiences and expressions across our country and its cultures.

This exhibition is a perfect example of how SUNY as a university strives to enrich the academic lives of its students by connecting them to the world beyond the campus. In light of the current global climate in which demonstrations are taking place to protect individual rights and address systemic inequality, exploring the work of artists who broaden our understanding of non-conforming identities, cultural heritage, and community is especially timely and essential.

To Learn
To Search
To Serve



PUBLISHER'S STATEMENT

Colleagues and Supporters,

As we celebrate the 35th anniversary of *Nueva Luz*, this issue chronicles the launch of the curated exhibition, *Dos Mundos: (Re)Constructing Narratives*. This special issue presents the twelve exhibiting artists along with a curatorial dialogue between Juanita Lanzo and Stephanie Lindquist and essays by Qiana Mestrich, Susana Torruella Leval, and yours truly. Together the issue presents a history of En Foco's early years along with a commentary on the challenges and issues artists are still confronted with today.

The exhibition will travel to four SUNY colleges, beginning with SUNY New Paltz's Dorsky Museum in Fall 2020. A special thank you for the early encouragement of the Dorsky Museum's now retired Executive Director, Sara Pasti, and the current staff. There are many individuals to thank for their generous donations and support, including Ward Mintz and Floyd Lattin, Sonia L. Lopez, Margaret Stokes, and Kathi Pavlick. We also appreciate BronxCare's Health System and Joy of Giving Something for their ongoing support.

The En Foco staff: Kim Vaquedano-Rose, Ron Kavanaugh, and Oscar Rivera deserve a very special thank you for their tireless efforts to produce *Nueva Luz* and the exhibition while maintaining their regular administrative, programming management, and service delivery. Beth Venn, who managed the *Nueva Luz* production and provided extraordinary editorial oversight deserves special recognition. We acknowledge Néstor Otero, our long-time *Nueva Luz* designer for his important work initiating this issue and wish to thank Kyle Kolker for his design efforts in the publication's completion.

Charles Biasiny-Rivera, who served as Executive Director for so many years and is a dear friend inspired many, many artists. I would be remiss if I didn't also acknowledge Miriam Romais, who succeeded Charlie as Director, for her stewardship of and contributions to En Foco. To all—enjoy *Nueva Luz* and continue to support our artists.

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EN FOCO PRESENTS DOS MUNDOS (RE)CONSTRUCTING NARRATIVES

Damarys Alvarez

Laylah Amatullah Barrayn

Tau Battice

Yu-Chen Chiu

Daesha Devón Harris

Anthony Hamboussi

Erika Morillo

Danny Ramon Peralta

Antonio Pulgarin

Roger Richardson

Cinthy Santos Briones

Aaron Turner

A SUNY TRAVELING
PHOTOGRAPHY EXHIBITION

Cover Image: Cinthya Santos Briones, *After an afternoon shower Dulce Carvajal and her sister, New York, NY*, from the series *Living in Sanctuary*, 2017.

C O N T E N T S

NUEVA LUZ photographic journal volume 24:2

3-5	A Vital Platform: <i>Nueva Luz</i> at 35 Bill Aguado	34-39	A Curatorial Exchange Juanita Lanzo & Stephanie A. Lindquist
6-9	Dos Mundos: A Photographic Frame Switching Between Cultures Qiana Mestrich	40-43	Yu-Chen Chiu
10-13	Damarys Alvarez	44-47	Anthony Hamboussi
14-17	Daesha Devón Harris	48-51	Antonio Pulgarin
18-21	Erika Morillo	52-55	Cinthya Santos Briones
22-25	Aaron Turner	56-63	Roger Richardson
26-29	Danny Ramon Peralta	64-66	Tau Battice
30-33	Laylah Amatullah Barrayn	67-73	En Foco's Journey Susana Torruella Leval
		74-75	Exhibition Checklist
		76	Exhibition Venues

A VITAL PLATFORM:

NUEVA LUZ AT 35

BILL AGUADO

Since the mid 1970s, En Foco has developed a distinguished legacy that was created for and committed to the well-being of artists of color. En Foco was conceived by artists for artists and the artist priority remains to this day. From the beginning, the mission included the need to address funding inequities, lack of resource opportunities, and the absence of recognition among culture power brokers. The funding realities that existed in the 1970s continue to this day, facilitating the process of marginalization of artists and arts organizations of color.

The roots of the *Dos Mundos: (Re)Constructing Narratives* exhibition began five years ago when En Foco was under financial duress and struggling to stay afloat. This situation is typical among community arts organizations that have roots in cultures and traditions beyond the mainstream. Coming to En Foco in 2015 as its unpaid Executive Director, I was motivated by the importance of preserving its legacy, a priority that I have maintained throughout my career. This notion of preserving legacies for creative constituencies can only be realized by investing in artists through specifically designated funding that is correlated to the organization's central mission.

Before volunteering at En Foco and during my tenure

as the Bronx Council on the Arts' Executive Director, I realized that the way to stabilize an arts organization was to invest in its most important asset, the artist. In the mid 1980s

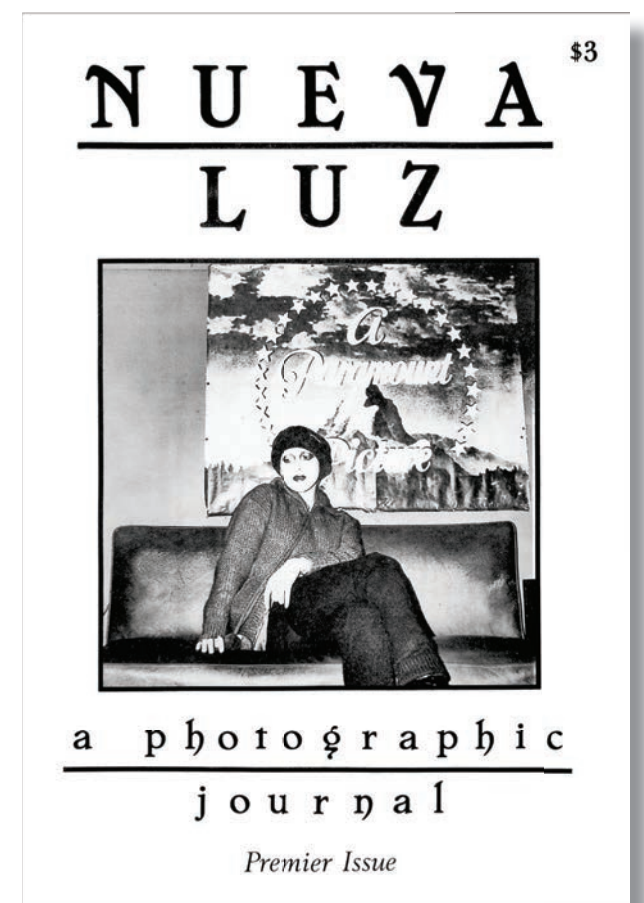
Generous support for *Dos Mundos: (Re)Constructing Narratives* is provided by: The National Endowment for the Arts, BronxCare Health System, The Joy of Giving Something, Inc., Floyd Lattin & Ward Mintz Fund, Aguado-Pavlick Arts Fund, Sonia L. Lopez, and Margaret Stokes.

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JOY OF GIVING SOMETHING



I created the BRIO (Bronx Recognizes its Own) Fellowship initiative and it continues to this day. Further, in 2004, I led a coalition that organized the first and sadly the only city-wide grants program for artists of color that was privately funded, lasting three years.

My immediate task at En Foco was to assess its programming and identify financially feasible assets to reinvigorate the organization. The *Nueva Luz* publication, a vital exhibition platform for its constituent artist community, was clearly the one asset that needed to be sustained. Since 1985, *Nueva Luz* continues to be one of the most important resources promoting artists of color. To date, over three hundred artists have been exhibited throughout its pages. In the era of social media, the work of these artists has been

viewed at no cost by a large and growing audience. *Nueva Luz* is the “face” of En Foco, a valued brand.

To complement *Nueva Luz*, En Foco initiated its Photography Fellowship Program in 2016, providing \$1,000 awards to artists through a competitive application, and selected through a professional arts panel. The one Fellowship mandate was quality without compromise. To further the impact of the financial investment, a curated issue of *Nueva Luz* dedicated to exhibiting the photographers’ works along with a gallery exhibition was initiated. The bundling of the fellowship, *Nueva Luz*, and the gallery exhibition was critical in promoting the careers and development of the artists.

Not only was the bundling of a publication and an

exhibition an important organizational strategy, it also demonstrated the importance of direct financial investment for the well-being of artists of color. Equally as important was the coming together of artists representing different communities, articulating the social justice and political issues that impact communities of color. At the same time, it was clear that if there was more direct financial support for artists, the results would grow exponentially for this undercapitalized community. Quality is not an issue in our community, rather the lack of cultural investment is.

In 2017, after the second round of a combined publication and exhibition, thoughts turned to conceptualizing and facilitating an exhibition that would reach a broader audience, preferably in a larger venue. Interest was growing among our Fellows as expanded opportunities were becoming available. One example worth noting is our relationship with the Blue Sky Gallery in Portland, Oregon that selects two Fellows annually for one person exhibitions at the Blue Sky Gallery with all expenses underwritten including artist fees, airfare and accommodations. By the third round of Fellowships, it was evident that En Foco’s community of Fellows was evolving into a confluence of thought, cutting edge art, and voices protesting racist urban policies, police brutality, among an abundance of other social injustices.

By the fourth Fellows round, En Foco began organizing exhibition concepts based on the organization’s core value of unequivocal support for artists of color. The theme, *Dos Mundos: (Re)Constructing Narratives*, was designed to foster a dialogue with one’s multiple histories, identities, and contradictions. To accomplish this goal, two Bronx curators/arts managers—Juanita Lanzo and Stephanie Lindquist—were asked to share curatorial duties and develop an exhibition from a pool of thirty-five Fellows. The curators would interpret their general theme accordingly and each select six artists to be included in the exhibition. The curators represent current socio-political values and cultural thought that is consistent with the artists’ recurring themes as reflected in their work. We are confident that the exhibition platform of unified voices will resoundingly dignify the community of creativity

inherent in this exhibition.

With the support of SUNY New Paltz’s Samuel Dorsky Museum, the prospect of a curated exhibit seemed possible. Their leadership and commitment to the exhibition theme resulted in the SUNY four campus tour. *Dos Mundos: (Re)Constructing Narratives* is more than an exhibition. It is a timely statement of principle on the social dismembering of lives by disease and institutional violence against people of color, of Covid-19, Black Lives Matter, Puerto Rican colonial policies, and much more. The artists in this exhibition are voices that will continue to be heard in the years to come.



BILL AGUADO, former Executive Director of the Bronx Council on the Arts, is a cultural activist and arts consultant. In 2015 Bill came out of retirement to manage En Foco, helping to preserve its permanent collection and mentor the next generation of organizational leadership. He initiated the En Foco Fellowship Program funding 10 artists annually at \$1,000 each. In order to expand its community reach, En Foco developed the Apartment Gallery Series, introducing professional artists of color in local communities, sponsored by local residents. He revitalized *Nueva Luz*, a semi-annual publication, promoting themed presentations. In order to preserve En Foco’s legacy, he raised funds to digitize *Nueva Luz* and is committed to preserving the Permanent Collection. He recently organized the Urban Artist Cooperative, an advocacy venture, bringing together artists, collectives and small community arts organizations with unpaid directors. He is developing a new and young leadership cohort to steer En Foco into the 21st Century.



En Foco early supporters and board members circa 1974 (top left to bottom right): Charles Biasiny-Rivera, board member; Roger Cabán, board member; George Malavé; Phil Dante, board member; Nestor Cortijo.

By way of their own personal upbringings and socialization, the artists in both the 1973 and 2020 *Dos Mundos* exhibitions traverse a multifaceted cultural experience. They are exposed to two or more cultures through their own families (many of which come from countries with colonial histories) while also being influenced, formally educated and indoctrinated by a dominant Western/American culture. These two generations of photographers leverage familial and societal points of view to frame wide-ranging cultural perspectives for the viewer.

Racist and bigoted cameramen of the past raised in traditionally Anglo-dominant, monocultural societies focus on the difference between cultures. Their nefarious imaging practices have dealt in polarity and only reflect deadly social constructs that render the diverse perspectives of Black, Indigenous, and other people of color as weakness or inferiority. Moreover, they cannot fathom and vehemently deny the harmonious existence of dual or multiple identities in one body, much less represent that in a photographic document.

It has, however, been proven that multicultural individuals like the *Dos Mundos* photographers have a kind of emotional and cognitive superpower in our ability to think, perceive, respond to (and thus photographically capture) the world in more empathetic and

critical ways. Often eschewing assimilation, Multiculturals use this power to survive (and thrive) in a society that historically privileges sameness, homogeneity, and near-whiteness. The subjects seen in the *Dos Mundos* exhibitions have been captured through familiar, not othering, eyes.

Since the 1960s, “multiculturalism” has attempted to be defined by manifold studies in fields ranging from

education, sociology, anthropology, psychology and even business disciplines like management and marketing. Despite its intellectual (re)emergence in the wake of the Civil Rights era gains and a wave of new immigrants from Latin America and the Caribbean, we must continually acknowledge that the framework for multiculturalism has been specific to the Black experience since day one of the forced migration of Africans.

The struggle to exist within two or more worlds despite nightmarish and psychologically triggering circumstances was initially and so brilliantly explained as “double consciousness” by sociologist, activist and historian W.E.B. DuBois (1868–1963). The term first appears in his essay,

“Strivings of the Negro People,” published in the August 1897 issue of *Atlantic Monthly*. Much of DuBois’ essay curiously speaks upon this double consciousness with photographic language such as sight/seeing, framing and watching — other optical references include the veil and shadow as seen in the following quotes:

“After the Egyptian and Indian, the Greek and Ro-

man, the Teuton and Mongolian, the Negro is a sort of seventh son, born with a veil, and gifted with second-sight in this American world, — a world which yields him no self-consciousness, but only lets him see himself through the revelation of the other world.”

“In those sombre forests of his striving his own soul rose before him, and he saw himself, — darkly as through a veil; and yet he saw in himself some faint revelation of his power, of his mission.”

DuBois references the veil several times in his seminal essay and in this context can be likened to the camera’s shutter, a curtain that allows light to pass and expose the film or camera sensor for a determined period. He goes on to say that the Black American “simply wishes to make it possible for a man to be both a Negro and an American without being cursed and spit upon by his fellows, without losing the opportunity of self-development.” This phrase acknowledges the cultural duality that is the Black American experience and further determines the concept within modern psychology known as “cultural frame switching.” Cultural frame switching is naturally performed through language when, for example, bilinguals go between languages depending on their present situation. Yet it can also appear as an individual’s shifting values, attitudes, and behaviors, specifically in response to “oppositional versus compatible cultural identities.”¹

This idea of “frame switching” is embedded within many images of the 2020 *Dos Mundos* exhibition. It’s in the self-expressive markings on the walls and skin of Damaris Alvarez’s Cuban punk artists caught between nationalist and radical, anti-regime identities. It’s also personified in Laylah Amatullah Barryn’s complex street portrait of three African queens flanked by modern and antiquated transportation, a car to the right and a mule on the left. With joyous laughter, they clutch their fashion bags while still donning traditional textiles. Using a culturally dynamic composition, this

1. See Bener-Martinez, Leu, Lee, Morris. “NEGOTIATING BICULTURALISM Cultural Frame Switching in Biculturals With Oppositional Versus Compatible Cultural Identities”. *JOURNAL OF CROSS-CULTURAL PSYCHOLOGY*, Vol. 33 No. 5, September 2002. PDF file. <https://pdfs.semanticscholar.org/281c/863c351de64d68ddd435949abcfed9d98bc.pdf>.



Detail: Damaris Alvarez, *Living's Room*, from the series *Punks en las Calles*, 2019

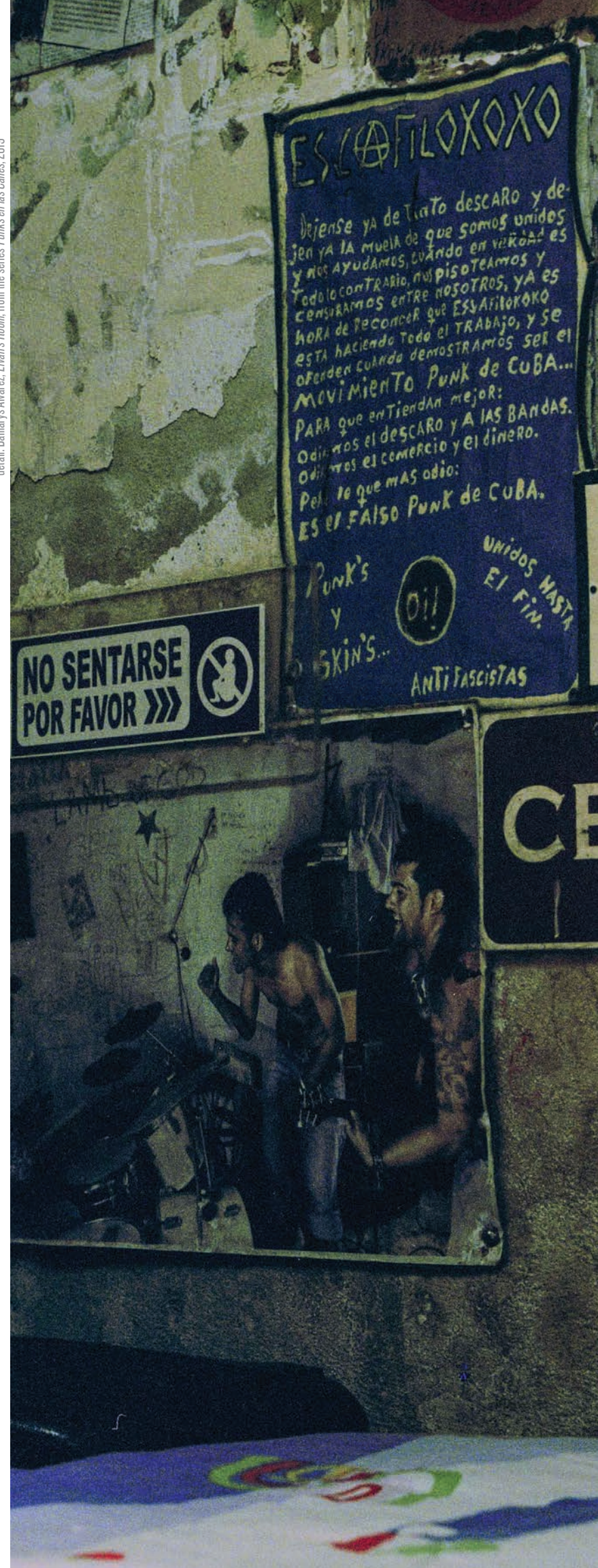


image uniquely crosses photographic genres between documentary and fashion editorial.

The camera angles and subject framing in Tau Battice's portraits of Afro-Caribbean men create an honorific moment in what would otherwise be a casual photographic situation. In one image we see the subject from below through a slight worm's eye view. He is reclining in the hatchback of an open truck as if on a throne, the violet-hued curtain of the truck's window behind him frames his face and head as he stares directly into the camera lens. This otherwise ordinary subject is elevated by his confident pose and the vivid purple color commonly relegated to royalty. It is rare but necessary that dark-skinned men are pictured in this regal way.

W.E.B. DuBois and his predecessor, activist Frederick Douglass, both shared a belief in using photography to present ever-changing and alternative visions

of African Americans thus countering claims of inferiority held in the public imagination. Douglass himself was highly sought after as a subject and photographed during at least 160 sittings with his portraits subsequently shared and published millions of times. DuBois curated a selection of 363 lifestyle photographs and portraits for the "American Negro" exhibit² at the 1900 Paris Exposition.

DuBois' exhibition (for which he was heavily awarded) featured images that were uniform in their fundamental mission of presenting African Americans in formal dress, pose, and expression as dignified and respectable citizens. Influenced by their own multicultural American backgrounds and lived experiences, DuBois' and Douglass' work with photography were crucial to

2. Most of these images from DuBois' 1900 Paris exhibition can be viewed online via the Library of Congress Prints and Photographs Online Catalog <https://www.loc.gov/pictures/collection/anedub/dubois.html>.

detail: Tau Battice, *Jay Jay*, from the series *Liamuiga Love*, 2013



their fight against racism. Contributing to this visual legacy, *Dos Mundos* photographers Daesha Harris and Aaron Turner surpass traditional uses of the medium to also visualize their own multicultural, Black stories.

Harris' series, *One More River to Cross*, goes beyond the surface where we see melanated bodies (legs, arms, and hands) submerged in murky waters. These images transport the viewer back in time, perhaps paying homage to slaves who traversed rivers within North America, bodies of water that were natural borders between free and slave states. Each image's title (for example, "Like a tree planted by the water") references psalms from the Bible, some of which have also been used as Black Gospel lyrics and spirituals. Part of the African-American oral tradition, these songs were a coping mechanism for the enslaved working under oppressive and sadistic conditions.

Turner's constructed images rework and reframe historical events and public figures. His "Georgia 1892" photograph is of a hand laying an illustration of a lynching on a lightbox. The title insinuates the possible location of this lynching but also is testimony to a year when these horrific acts of Black genocide were at their peak in the United States. In Turner's constructions, we see and feel this performance of reproducing and recontextualizing. His "Freedom Study #2" is a minimal but evocative composition of three printouts of images of John F. Kennedy, Jesus Christ and Martin Luther King, Jr. These portraits could refer to those we (or the photographer) might have seen in domestic settings. Initially, we might see a conflicting relationship among this triumvirate, but we can also recognize them as masculine freedom fighters significant to overarching spiritual and political moments within (African-) American culture.

Most photographers use the camera to frame and keep the viewer's focus on the subject they are currently enamored by. Those featured in the *Dos Mundos* exhibi-

tions use their finely honed (super) powers, developed over a lifetime of 'double consciousness,' to frame, position and elevate subjects that have been ignored and deemed unimportant. They instinctively draw upon and switch between their own cultural references to compose images of consideration. As we continue to grapple with inequality and question tyrannical forces of oppression, we must continue to support Black, Indigenous, and other photographers of color whose images do the important work of decolonizing the photographic frame.



QIANA MESTRICH is an interdisciplinary artist and writer based in upstate NY. Her critical writing has been published in photo journals like *Light Work's Contact Sheet* and *SPE's exposure*. Mestrich is the founder of *Dodge & Burn: Decolonizing Photography History* (est. 2007), an arts initiative that aims to decolonize the medium by advocating for photographers of color. *Dodge & Burn* began as a blog and also functions as a monthly critique group online. A graduate of the ICP-Bard College MFA in Advanced Photographic Practice, Mestrich is adjunct faculty in photography and social media at the Fashion Institute of Technology (SUNY).





Damarys Alvarez investigates the underground punk scene in Havana, Cuba. In the communist country in which nonconformist creativity is suppressed, punk music and its underground lifestyle have become a vehicle for freedom of expression. Alvarez captures this community of individuals that explore subversive ways to be politically charged through a united shared goal. The subjects of Ms. Alvarez's work are part of a political movement to push forward and strive for independence.

DAMARYS ALVAREZ is an artist of Cuban descent currently residing in Brooklyn NY. Originally from Miami, Florida, Alvarez cites her grandmother, who worked as a seamstress most of her life as an important influence on her practice. She considers the sewing machine to be a tool of strength, labor and efficiency for the working-class narrative themes that recur in her work. Alvarez graduated with a BFA in Photography at Parsons School of Design. She is a 2019 En Foco Photography Fellow.

DAMARYS ALVAREZ



Damarys Alvarez • Livan's Room, from the series *Punks en las Calles* • 2019



Damarys Alvarez • Livan, from the series *Punks en las Calles* • 2019



Damarys Alvarez • Negra, from the series *Punks en las Calles* • 2019

Contemplating the ephemerality of family histories, my work combines elements from shared cultural narratives with personal moments from my childhood and familial traditions connected to the landscape. Few places are more meaningful to me than the rivers, lakes and creeks of my immediate and extended home. These sites weave their way into my work and memory.

Inspired by Slave Narratives and Folklore that involve the crossing of water, “One More River to Cross” addresses America’s enduring legacies of colonialism and systemic racism, while reiterating the central theme that emerges from the referenced memoirs—the ongoing struggle for Freedom. Using elements from these stories in combination with aquatic landscapes, I reference the contemporary state-sanctioned violence against Black communities, the approval of this violence by the general public (in the form of unsolicited advice on how Black people should move about the world, “exist” in order not to be terrorized) and the absence of justice in response to these crimes. This work claims the significant contributions and sacrifices that our ancestors gave civilization in both life and in death and acknowledges the burden of social constructs that to this day continue to threaten people of color. Drawing strength from our sacred texts and spiritual music, this series is about an experience that is deeply connected to the landscape, the idea of home and its intersections with water. Water becomes symbolic of Freedom whether it is in this world or the next, and simultaneously is evidence of social and cultural boundaries. Water has to be crossed on the journey to Freedom.

DAESHA DEVÓN HARRIS



DAESHA DEVÓN HARRIS is a Saratoga Springs, New York artist and photographer who has spent time in Buffalo, NY and San Francisco, CA. Both her multi-cultural family and the unexpected death of her young father have greatly shaped her life. She holds a BFA in Studio Art from the College of Saint Rose in Albany, and a MFA in Visual Art from The University at Buffalo. She is a member of various organizations and plays an active role in her community as a youth advocate, social activist and cultural history preservationist. The gentrification of her hometown and its effect on the local Black community has played a major role in both her advocacy and artwork. Most recently, Harris has been a 2017 En Foco Fellowship winner, MDOCS Storytellers’ Institute Fellow, an Artist in Residence at the Center for Photography at Woodstock, the Sitka Center for Art and Ecology, the Studios of Key West and the Yaddo Artist Colony, an Aaron Siskind Foundation Individual Photographer’s Fellowship awardee, a NYSCA/ NYFA Artist Fellow in Photography and named one of the Royal Photographic Society’s Hundred Heroines. She is also an avid fisherwoman and hobbyist gardener.



Daesha Devón Harris • *Like a tree planted by the water*, from the series *One More River to Cross* • 2017



Daesha Devón Harris • *How I got over*, from the series *One More River to Cross* • 2017



Daesha Devón Harris • *Just follow me down to Jordan's stream*, from the series *One More River to Cross* • 2017



The main driving force behind my work is investigating my genealogy and how family history intersects with self-identity. I explore these issues through documentary and vernacular photography, writing and performance. At the core of my practice currently lies a deep interest in utilizing found photographs and archival imagery as a tool for reimagining family narratives and the aspects of the female experience that have been affected by the attitudes of a patriarchal society. I believe examining our family history and the way intimate relationships shape our identity is important. By exploring the deeply personal, I aim to shed light on the structures that continue to shape me.

Born and raised in the Dominican Republic, ERIKA MORILLO is a freelance photographer and artist based in New York City. She studied clinical psychology and sociology, which influenced her to photograph as a way to understand her family dynamics and the social environment she inhabits. Her work focuses on the issues of family, inner-city life and the finding of identity. Her photographs have been published and exhibited nationally and internationally. Her photobooks are in the collections at the Whitney Museum of American Art Library and The International Center of Photography Library. She is the recipient of a 2017 En Foco Photography Fellowship. She lives in Manhattan with her son Amaru and is currently pursuing an MFA at Image Text Ithaca.

ERIKA MORILLO



Erika Morillo • *Portal to Somewhere Else*, from the series *Umbral* • 2015



Erika Morillo • *Blinded*, from the series *Umbral* • 2017



Erika Morillo • *Among the Trees*, from the series *Umbral* • 2017

In an article titled “Why it’s not enough to say black is beautiful” (1971), Frank Bowling stated the traditional aesthetic of black art is often considered pragmatic, uncluttered and direct, hinging on secrecy and disguise. This is a statement that resonates with me personally and how I engage with representation in art through photography. In my work I use abstraction to consider the following ideas, thoughts or questions:

- To shift the analysis away from or toward the black artist as subject.
- Emphasize blackness as material, insisting on blackness as a multiplicity.
- What the color black/black art does in the world without conflating it.
- Consider those who understand blackness from within a system that deems them black, which are black people or black artists.
- Consider/understand that Art History and American history were established with a singular historical narrative or monolithic subjectivity.

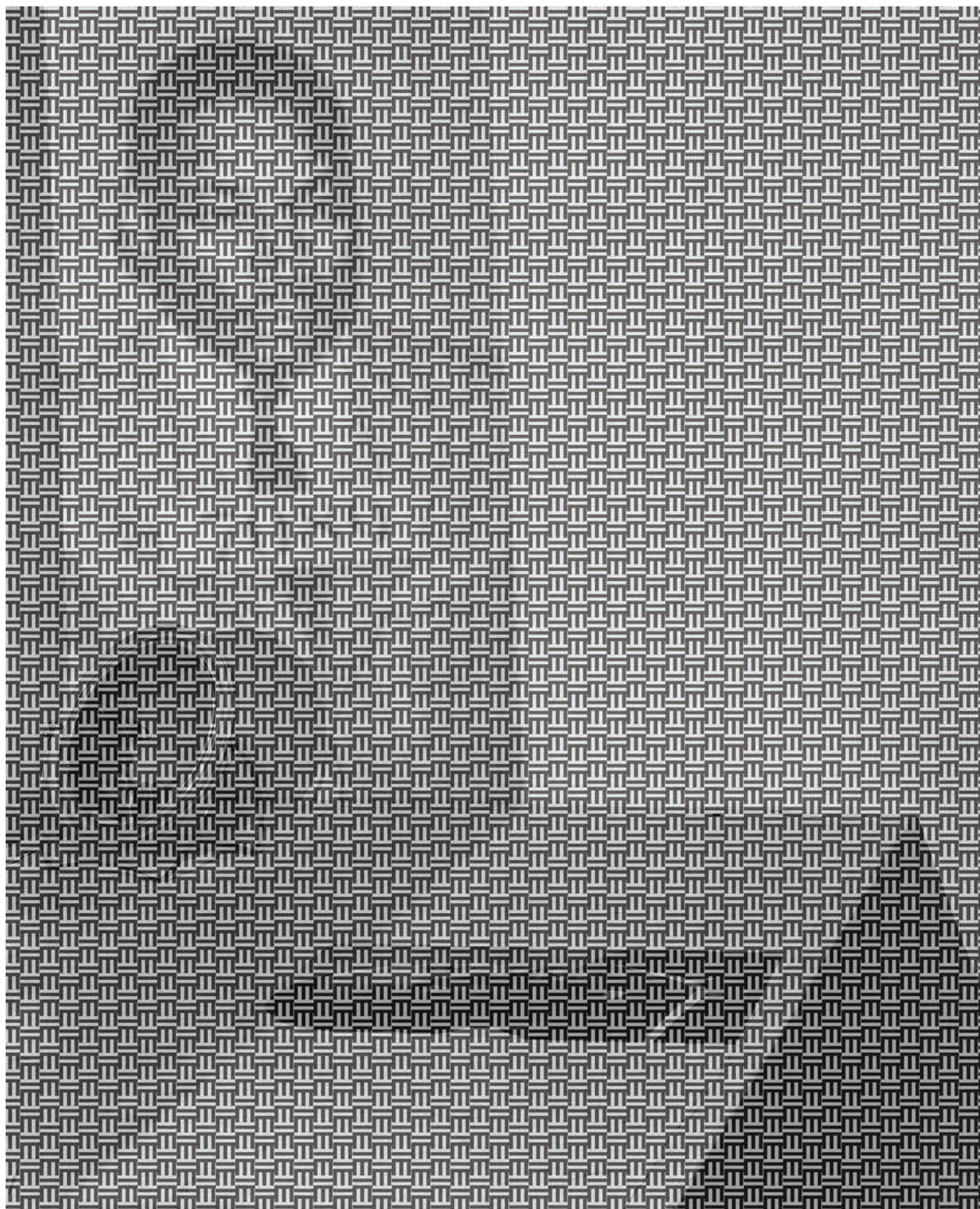
AARON TURNER



AARON TURNER is a photographer, artist, and curator based in Fayetteville, Arkansas. Aaron received his MFA in Visual Arts from Mason Gross School of the Arts, Rutgers University, an M.A. in Visual Communications from Ohio University, and holds a B.A. in Journalism & Fine Arts from the University of Memphis. He uses photography to pursue personal stories of family and resilience in two main areas of the U.S., the Arkansas and Mississippi Deltas. Aaron also uses the 4x5 view camera to create still life studies on the topics of race, history, blackness as material, and the role of the black artist. His work has been exhibited at Vassar College, the Houston Center for Photography, SUNY Buffalo State, SlowExposures Photo Festival, Click! Photo Festival, Memphis Brooks Museum of Art and the Virginia Museum of Contemporary Art. His awards include participation in the New York Times Portfolio Review, 2018 Light Work Artists-in-Residence, 2019 En Foco Photography Fellowship, 2019 Adolf Fassbender Travel Award from the Center for Creative Photography (CCP) at the University of Arizona, and 2020 Project Space Residency at the Visual Studies Workshop in Rochester, NY.



Aaron Turner • *Freedom Study #2*, from the series *Black Alchemy Vol. 2* • 2018



Aaron Turner • *Malcolm and Martin (Patterns for Binion #1)*, from the series *Black Alchemy Vol. I* • 2016



Aaron Turner • *Georgia 1892*, from the series *Black Alchemy Vol. I* • 2015

Best Damn Rap Show is a photo-based project about Guerrilla Grooves Radio, a live underground hip-hop radio show that broadcasts from the South Bronx, NY every Tuesday evening. Hosted by Rhinoceros Funk and DJ FredOnes, the show features original music and interviews with current and well-known personalities from all over the world. Simultaneously, as the show plays online, the gallery of TME Pro Studios where the show is recorded is activated by an international community of fans and artists who commiserate around their love for the sounds reminiscent of the golden era of hip-hop of the 1990s. The music playing throughout the night leads to spontaneous freestyle sessions and a unique camaraderie born when people of all ages, nationalities, and genders engage peacefully under the auspices of the “boom-bap”. The images that make up the *Best Damn Rap Show* include portraits of regular community members and special guests. This is an ongoing project.

DANNY RAMON PERALTA



DANNY RAMON PERALTA was born in The Bronx in 1978 and was raised in the Inwood section of upper Manhattan. Shortly after he graduated with a Bachelor of Arts and Science from NYU’s School of Education in 2000, he began his work as a youth educator and community developer. In 2002, while searching to expand upon his love for art and storytelling, he formally began attending black and white photography workshops at ICP @ THE POINT in the South Bronx. He was awarded the first-ever Jocelyn Benzakin Fellowship for documentary photography in 2005 where he studied intensively at the International Center of Photography as a concerned photographer. From that point on, he turned his camera to his immediate family and community, completing compelling projects like “Ma” (winner of 2007 BRIO Award), “LOVE LIVES” (a call for trauma relief in Hunts Point), and “Bout that Life” (recently featured in BX200’s Bronx Now exhibit). In 2008, he went back to THE POINT CDC to work as Director of Arts and Education, and in the fall of 2015 became the Executive Managing Director. In 2009, he also co-founded Peasant Podium Music, curating live musical showcases and visual art experiences not only for local artists but for individuals from throughout the globe. He is a 2016 En Foco Photography Fellow. He currently lives in the Pelham Parkway section of The Bronx with his wife and two sons, who inspire his every endeavor.



Danny Ramon Peralta • DJ FredOnes and Divine RBG, from the series *Best Damn Rap Show* • 2018



Danny Ramon Peralta • *Vice Verses of EOW (RIP)*, from the series *Best Damn Rap Show* • 2019



Danny Ramon Peralta • *DJ FredOnes*, from the series *Best Damn Rap Show* • 2018

Through documentary photography and portraiture, I seek to investigate and amplify personal narratives, social bonds and collective histories of global African diasporic communities, specifically as it relates to religion, gender/sexuality and class. My work has engaged a range of moments and ideas from resistance movements in West African Sufism to intimacy, beauty and belonging of Black womanhood, to the archival practices of grandmothers. I travel regionally and internationally seeking how identity is expressed collectively and individually in communities where I am momentarily local. I have become increasingly interested in how love, retention of culture and introspection can be utilized as a means for survival and a path to liberation.

LAYLAH AMATULLAH BARRAYN



LAYLAH AMATULLAH BARRAYN is a documentary photographer based in New York City. Her work has been supported with grants and fellowships from the International Women’s Media Foundation, Columbia University’s Institute for Research in African American Studies, and the Research Foundation of the City University of New York. She is a four-time recipient of the Community Arts Grant from the Brooklyn Arts Council. BRIC Arts selected her as a 2015 Media Arts Fellow where she produced her first experimental short, “Sunu Fall.” The Lucie Foundation included Barrayn on the shortlist for the 2016 “Photo Taken” Emerging Photographer Prize. She is a 2018 En Foco Photography Fellow.

Her projects have appeared in *The New York Times*, *The Washington Post*, *BBC*, *OkayAfrica*, *Vogue*, *PDN*, *CBS*, *Quartz Africa*, among other publications. She has curated exhibitions at the Brooklyn Historical Society, the Brooklyn Public Library, the Port Authority of NY/NJ, galleries and non-traditional spaces, and has given talks on her photography at Yale University, Harvard University, The International Center of Photography, Tate Modern, New York University, Howard University, The Schomburg Center for Research in Black Culture.

Her work has been exhibited internationally and has been published in the Smithsonian-produced anthology, “BLACK: A Celebration of a Culture,” edited by photography historian and professor Dr. Deborah Willis of New York University.

Her latest project on the Baye Fall Sufi order of Senegal was exhibited at Galleria Biagiotti in Florence, Italy and at the Museum of Contemporary African Diasporan Arts (MoCADA), New York. She was recently an artist-in-residence at the Waaw Centre for Art and Design in Saint-Louis, Senegal. She is currently a member of Kamoinge, a pioneering collective of African American photographers founded in 1963. Barrayn is the co-author of *MFON: Women Photographers of the African Diaspora*.



Laylah Amatullah Barrayn • *Maajeida* • 2020



Laylah Amatullah Barrayn • *The Best Seamstress of Le Lodo* • 2018

Chosen from En Foco's past fellows, all twelve photographers featured in Dos Mundos: (Re)constructing Narratives face the challenge of creating visual, mental, and emotional space for their communities in a world that has yet to recognize these stories as anything but alternative and outside of the establishment. Nevertheless, they employ whatever resources they have to create platforms, conversations, and new visions for their communities. Straddling two worlds, they center stories at the fringe of public attention: political and cultural oppression, non-conforming identities and American myths. In a new moment of great change driven by everyday people, what lessons can we glean from these artists about difference, representation, and human rights? Co-curators Juanita Lanzo and Stephanie A. Lindquist come together to discuss the inherent trials confronting these artists and their subjects as well as their creative methods to surmount them.

A CURATORIAL EXCHANGE

JUANITA LANZO & STEPHANIE A. LINDQUIST

Stephanie Lindquist: At the physical center of the *Dos Mundos: (Re)constructing Narratives* exhibition is a culture of rebellion. Printed on fabric and hanging from the ceiling are these large gritty portraits of Cuban punks by **Damarys Alvarez**. They literally confront the visitor upon entering, intercepting their movement. In contrast to other subjects portrayed in the exhibition, *Livan* and *Negra* are defiant. I find it curious how this punk culture developed in a socialist state.

Juanita Lanzo: The most recent wave of this punk lifestyle and subculture arrived in Cuba between the late '80s and early '90s after support from the Soviet

Union disappeared, significantly shrinking the economy of the island. Keeping some of the anti-establishment and highly individualistic traits of the U.S. and Europe, punk is unique to Latin America and the Caribbean in that it is not only a form of rebellion, but also a response to extreme political oppression and the suppression of freedom.

SL: **Daesha Devón Harris'** series *One More River to Cross* that shows Black legs and feet underwater is similarly about seeking freedom.

JL: Absolutely! In her urgency to bring personal losses and experiences to her series, she addresses concepts

of freedom head on, taking a deep and direct look at America's racism. Daesha's poetic underwater images are both metaphorical and literal. These soft yet powerful images are eerie and deep, conveying action and urging us to walk with them. The symbolism of crossing the water to freedom as an act of reaffirmation dates to the Underground Railroad, a network of safehouses and other hiding places where enslaved African Americans had to literally cross rivers to head North to freedom. This crossing to freedom, pushing the boundaries of segregation, and acts of civil disobedience were later continued by others—the actions of Rosa Parks, the peaceful Civil Rights protests in the '60s, the recent Black Lives Matter movement—all vehicles for African Americans and other people of color to seek justice against systemic racist systems.

SL: This underwater perspective reminds me of the "submerged and emergent perspectives" that inform Macarena Gómez-Barris' decolonial theories. Below the water's edge we encounter Black bodies in relationship to the natural world, out of sight from

surveilling state power. They are running, inviting us to join, and standing their ground. Named after various Black folk and gospel songs like *One More River to Cross*, *How I Got Over*, and *Like a Tree Planted by the Water*, Harris' series is also a rallying cry to overcome American brutality and oppression of bodies of color.

This journey to freedom continues all over the world with today's global refugee crisis reaching seventy-one million people displaced from their homes. How does **Cinthya Santos Briones** represent this crisis in the U.S.? And how does her work extend beyond a visual art practice?

JL: Cinthya's series, *Living in Sanctuary*, explores the links between the migration crisis and religious solidarity, the intersection between religion and politics, and the transformation of religious spaces. Since 2017, she has been documenting migrants with final deportation orders who physically took refuge in churches in New York, Arizona, New Jersey, New Mexico, Connecticut and Colorado, but her work extends well beyond her studio practice. As an activist and photojournalist during the COVID-19 pandemic,

detail: Daesha Devón Harris, *Just follow me down to Jordan's stream*, from the series *One More River to Cross*, 2017





detail: Laylah Amatullah Barayn, *The Best Seamstress of Le Loto*, 2018

she has been documenting the daily lives of vulnerable communities—those on the frontline, essential workers, and people working and living in the fringes of society.

SL: It is incredibly heartwarming to see so many of the artists in this exhibition engage their communities through and beyond artmaking. They are free thinkers with the vision to create solutions to society’s greatest challenges. And sometimes they’re also first responders. **Laylah Amatullah Barayn**, also known for her photojournalism, has traveled throughout the African continent and the U.S. to show the nuances of Black women’s identity. In early 2020, she was invited to speak with Minneapolis high school students participating in a career development fellowship. After learning that their school was the site of an arson attack during the riots after George Floyd’s murder, she returned to document their story. This impulse to par-

ticipate and respond is echoed in her membership in Kamoinge photographer’s collective (begun in 1963) and her co-founding of the journal, *MFON: Women Photographers of the African Diaspora*, the second anthology of its kind since 1986.

Aaron Turner has also created platforms for his peer artists. In 2019 the University of Arkansas invited him to spearhead the creation of a physical center for his project, “Photographers of Color,” to promote the advancement of under-recognized photographers. In addition to organizing exhibitions and programs on-site, he continues to interview artists on the “Photographers of Color” podcast. The center’s mission to challenge “monolithic historical narratives within culture and art” runs parallel to his series *Black Alchemy* that reflects the intersection of Black identity and abstraction—the latter being an artistic movement that has historically ignored the contributions of people of color. Using abstraction as a tool to both

reveal and disguise identity, he employs various strategies including installation, digital manipulation, and drawing to reconstruct narratives and develop the viewer’s relationship with Black signifiers.

JL: Narratives about constructing identity using abstraction, patterns, and digital collage are also employed by **Antonio Pulgarin**. He frequently combines original family photos, photo collage and photo-based installations to create conceptually focused works that tackle the themes of cultural and queer identity, memory, and displacement. The result is an incomplete family portrait, intentionally erased persons, deconstructed moments, and new memories. In Antonio’s work, elements of nostalgia, his Colombian-Dominican heritage, and notions of masculinity are all present. The collaged elements remind the viewer that these images have been meddled with, brought to the present, and reimagined. The photographs *Honor*, *Rebellion*, and *Namesake* are autobiographical. Respectively, they feature a digital photo-collage of his uncle in military uniform, his uncle’s leather jacket, and a carnet or ID of Colombian military forces along with a rosary. Military uniforms and memorabilia, as well as leather jackets have long been associated with masculinity, authority, and rebellion. Antonio combines these elements to physically and symbolically comment on that identity.

SL: While Antonio carves new space for queer masculinity against the backdrop of his heritage, **Yu-Chen Chiu** offers us quintessential American scenes from an immigrant’s perspective.

JL: Taiwanese born Yu-Chen Chiu, who has lived in the U.S. for fifteen years, has developed her series *America Seen* as a visual poem about the social landscape of the country during the Trump administration. In

her search for belonging, she focuses on how matters of race and gender, privacy and patriotism, violence and understanding in America contrast with the more uniform mindset of her native country. During 2017, she visited locales outside New York City that represent America to her. In her work, *Florida*, a couple on a ferry sit next to each other but appear disengaged. While the man looks out the window, the woman reads a newspaper. The sense of detachment is palpable. Through her lens, Yu-Chen captures the nation’s divided emotions that blend together and move away from the American Dream to a more disillusioned state—that of disappointment, broken promises, and broken dreams.

SL: For nearly twenty years, **Anthony Hamboussi** has similarly documented colonized and racialized landscapes from New York to Cairo. The theory coined by Patrick Wolfe that settler colonialism is a structure and not a singular event, comes to mind when meditating on these scenes from *Coney Island Housing Projects*. While teaching photography for the New York City Housing Authority in Coney Island for nearly a decade, he developed an intimate relationship with the place, its residents, and the underlying structures of these strange empty spaces. His work points to the powerful institutions that control public space and attempt to control public behavior and rights. They explain the playground’s disrepair, the never-ending scaffolding that surrounds Surfside Gardens, the shoreline drenched in trash, and the corner clothing store constantly stalked from above by police presence.

Moving from Coney Island to the Bronx, how does **Danny Peralta** document the community’s efforts to hold space despite gentrification?

JL: By capturing the reality of those that surround him, Danny challenges the perceptions of the



detail: Danny Ramon Peraltia, DJ FredDines, from the series *Best Damn Rap Show*, 2018

communities where he works and lives. In addition to his activism, mentoring, and work at The Point in the Bronx, he collaborates with musicians, photographers, and community organizers. In his series *Best Damn Rap Show*, he documents longtime partners, collaborators, mentors, and friends who for over ten years have gathered at TME Studios in the Mott Haven section of the Bronx. These MCs, DJs, documentarians, visual artists, and dancers are also parents, EMT workers, college professors, and IT technicians. The relationships created over this period of time and in this place are part of a safe space for these aging individuals who never conformed to the commercialization of hip-hop, and are the last of their generation left in the Bronx that is rapidly gentrifying.

SL: Also using a documentary approach, **Tau Battice** foregrounds the humanity and dignity of everyday people from across the Black diaspora in his travels through the Americas. In the series *Liamuiga Love*, he returns home to St. Kitts-Nevis and captures images

of people in his community, many of whom have known him his entire life. Kneeling down is Brother Rainbow selling peanuts on the streets of Basseterre. And casually seated in the back of a hearse is Jay Jay who retrieves the bodies of his community's deceased. In the classroom, Tau teaches post-colonial theory at City University of New York Guttman Community College. The facilitation of liberating conversations amongst his students is echoed in his studio practice as he treats his subjects' image with honor and respect—creating decolonized images free from Western inferiority complexes imposed on the African diaspora.

JL: Tau's approach of creating decolonized images is consistent with his desire to shift the gaze and with it, the ideal of beauty. Instead of exoticizing truth and beauty, he portrays the African diaspora to which he belongs.

SL: Importantly, Tau uses the term *Liamuiga*, the indigenous name for St. Kitts, and throughout this series he strategically creates affirmative images of Blackness. **Roger Richardson** also expresses immense love of his community in his poetic series *Let Me Sow Love*, which documents diverse people with whom he shares a home in Mid-Hudson Valley, NY. Underlying these soft black and white images are brewing economic, political, and racial divides. Rather than highlight this social anxiety, he uses photography as a tool for mindfulness and emotional healing, sharing quiet intimate moments with them in the sun and shadows. Giving himself and viewers space to dress their wounds, he connects personal experiences within a larger political context.

JL: The title *Let me Sow Love* is a line from the popular Christian "Prayer of St. Francis," often associated with love, forgiveness, and hope. Like the prayer, Roger's approach to his subjects provides a space for reflection, redemption, and intimacy.

SL: Perhaps the most intimate depictions of artist-subject relationships are **Erika Morillo's** photographs of her son until ten years of age. These stirring images reflect her childhood anxieties and her hopes for him—teetering between violence, the uncanny, and magical solitude. In *Portal to Somewhere Else*, he appears to be gazing at us in his reflection in the water, while his head is cropped from his body by the frame. In *Among the Trees*, his face is cocked to the side and obscured again, perhaps in imitation of a body hanging from the tree. Documenting a young mother and son growing up together, the images dip back and forth between fantasy and reality as they co-create their lives. With great sensitivity, the series *Umbral* (meaning threshold in Spanish) takes the first steps to challenge our notions of parenthood,

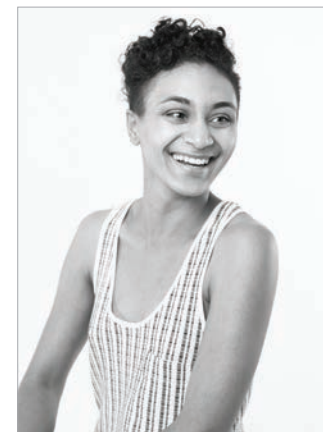
childhood, and how best to relate to and prepare our future generations.

JL: The word threshold gives me an opportunity to tie in why you and I made the intentional decision to select these twelve artists and their works. I see these works as entryways and departing points to consider the many ways in which these photographers, through their work, convey an urgency to take action, document, tell their truths, and engage in social justice to create meaningful change. They eagerly source both the personal as well as the political in their desire to take and hold space and to proudly embrace various identities, cultural heritages, and homelands without limiting their vision to the traditional boundaries of gender, race, or national identity.



photograph: Derrick Davies

JUANITA LANZO is a visual artist, born in Puerto Rico, currently living in East Harlem. Her curatorial projects focus on emerging artists of color, especially women and the LGBTQ community. As Director of Longwood Arts Project (2008-2018) she organized over 40 solo and group exhibitions centered on issues of gender, race, and immigration, supplemented with public programs, professional development, and advocacy/career sustainable practices for visual artists. Recent selected group exhibitions include Longwood Art Gallery @ Hostos, BronxArtSpace, Wallworks, Bullet Space, in NYC. She graduated from City College of NY (MFA 2005) and University of Puerto Rico (BFA 1996).



STEPHANIE A. LINDQUIST is an artist and recent transplant to Minneapolis to pursue her MFA at the University of Minnesota. She received her BA from Columbia University. As Director of BronxArtSpace from 2015 to 2019, she facilitated over 30 group exhibitions and initiated a new residency program and curatorial open call exclusively for Bronx residents. Her artwork has been exhibited at Google, Smack Mellon, the New York Public Library, the Allen Hospital, The New Museum, The Bronx Museum of the Arts, El Museo del Barrio, SPRING/BREAK Art Show, the Elizabeth Foundation for the Arts, and Memorial Union Gallery of North Dakota State University.

AMERICA SEEN is a visual poem about the social landscape of the United States during the Trump administration. Like all of my work, this photo series focuses on notions of migration and belonging. As a long-term immigrant in the United States, many issues made me take a closer look at my second home: matters of race and gender, privacy and patriotism, violence and understanding. In this time of political unrest and uncertainty about the future, these themes have become magnified. This is one of the most turbulent times in American history, and I want to capture the spirit of the era.

Through my explorations of the land—from the spectacular cityscape of Manhattan, to Florida’s tropical keys, Middle America’s sprawling plains, and west to the bygone town of Bombay Beach, California—stark contrasts came to life. I witnessed the heights of glamour and the depths of decline, the scale of the land, and the diversity of race and culture. These differences are striking for someone who grew up in Taiwan, a small island country that is ethnically similar with a collectivist culture. The differences between the everyday souls I encountered on my journey were just as stark: from the happy dreamers to the lonely wanderers. Through photography, I realized my curiosity about the country is the reflection of its identity. While looking for the all-American scenes, I am searching for my own memories of Taiwan.

AMERICA SEEN is not intended only as a self-exploration of the U.S. It’s designed to document a history of this uncertain era. Through my lens, the audience can come along and see for themselves how the divided emotions blend together in search of the American Dream.

YU-CHEN CHIU



YU-CHEN CHIU is a lens-based artist currently living in Brooklyn, NY. She takes a poetic approach to telling stories about migration and belonging. Born and raised in Taiwan, she has spent half her life in the United States. Her experience as an immigrant with internalized cultural conflict has strongly influenced her artistic approach and the themes she pursues.

Yu-Chen was the recipient of a 2018 En Foco Photography Fellowship. Her artwork has been exhibited worldwide at such venues as the Chelsea Art Museum and the South Street Seaport Museum in New York City, Fort Wayne Museum of Art in Indiana, USA, and Musée du Louvre, Paris, France.



Yu-Chen Chiu • *Arizona II*, from the series *America Seen* • 2017



Yu-Chen Chiu • *Arizona I*, from the series *America Seen* • 2017



Yu-Chen Chiu • *Florida*, from the series *America Seen* • 2017



*Coney Island Housing Projects,
Brooklyn, New York, 2005-2020*

Coney Island Housing Projects depicts the New York City Housing complexes on the west side of the peninsula and its surrounding environment. The photographs visualize a landscape that is a reflection of structural racialization.



ANTHONY HAMBOUSSI is a photographer, born in Brooklyn, New York in 1969. His work has been exhibited in the Townhouse Gallery, Cairo, International Center of Photography, MoMA/PSI, Americas Society, Queens Museum and SculptureCenter, New York. He has published two monographs, *Newtown Creek: A Photographic Survey of New York's Industrial Waterway* and *Cairo Ring Road* (forthcoming, Fall 2020). He has co-authored two books, *What is Affordable Housing?* with the Center for Urban Pedagogy and *LIC in Context* with Place in History. Hamboussi has received grants from the Aaron Siskind Foundation, Graham Foundation for Advanced Studies in the Fine Arts, Jerome Foundation, En Foco, and the New York State Council on the Arts in Architecture, Planning & Design. He is the founder of *L Nour Editions*, a non-profit publisher specializing in photo books by artists from the Middle East and their diaspora. Hamboussi is currently teaching at The City College of New York. He lives in Brooklyn, New York with his wife and daughter.

ANTHONY HAMBOUSSI



Anthony Hamboussi • *Surfside Gardens Playground*, from the series *Coney Island Housing Projects* • 2005-2020



Anthony Hamboussi • NYPD Mobile Utility Surveillance Tower, from the series *Coney Island Housing Projects* • 2005-2020



Anthony Hamboussi • Coney Island Creek Shoreline, from the series *Coney Island Housing Projects* • 2005-2020



Antonio Pulgarin is a Colombian-American lens-based artist whose work is an exploration of cultural and queer identity, memory, and displacement and their direct relationship to the Latinx narrative in America. In his practice, Pulgarin utilizes photographic collage, archival imagery, patterned fabrics, and additional printed source materials to create each collaged composition. The finalized works are presented in various formats such as in the form of archival pigment prints, works on wooden panels, and prints adhered to metal and acrylic glass. The works presented in this exhibition are from his latest body of work entitled “Fragments of the Masculine”.



ANTONIO PULGARIN (b. 1989) received his BFA in Photography from the School of Visual Arts in 2013 and is currently based in Brooklyn, NY. He mounted his first solo exhibition at Kingsborough Art Museum in the fall of 2019. In addition, Pulgarin’s works have been featured in exhibitions at the Fort Wayne Museum of Art, Brooklyn Museum, Aperture Foundation, Longwood Art Gallery, and BRIC. His work has received honors from YoungArts, The Scholastic Art and Writing Awards, En Foco, The Magenta Foundation, Latin American Fotografia, American Photography, and PDN Photo Annual. Pulgarin will be debuting his work at the Musée de l’Elysée in Lausanne, Switzerland, and at the Samuel Dorsky Museum of Art at SUNY New Paltz in 2020.

Pulgarin’s work has been featured in publications such as *Vice*, *UnSeen Magazine*, *Visual Arts Journal*, *BESE*, *Slate*, *LensCulture*, and *The Huffington Post*. Pulgarin was named a 2019 Fellow of the AIM Fellowship program at the Bronx Museum of the Arts and a 2020 Baxter St CCNY Workspace resident.

ANTONIO PULGARIN



Antonio Pulgarin • *Rebellion*, from the series *Fragments of the Masculine* • 2017



Antonio Pulgarin • *Namesake*, from the series *Fragments of the Masculine* • 2017



Antonio Pulgarin • *Honor*, from the series *Fragments of the Masculine* • 2017

LIVING IN SANCTUARY

In response to deportations and family separations, many American congregations began to offer physical sanctuary to immigrants as acts of civil disobedience against anti-immigrant policies. This project, “Living in Sanctuary,” explores the links between the migration crisis and religious solidarity, the intersection across religion and politics, and the transformation of religious spaces. Since 2017, I have been documenting migrants with final deportation orders who physically took refuge in churches in New York City, Arizona, New Jersey, New Mexico, Connecticut and Colorado. Through photography and audiovisual narratives, I investigate how congregational responses to the migration crisis have redefined concepts such as sanctuary, social justice, and refuge, and how the criminalization and persecution of migrants has been changing the role of faith institutions. I also examine how the anti-immigrant sentiment, xenophobic rhetoric, ICE raids, and the family separation crisis have pushed migrants and religious leaders, together with faith communities and grassroots organizers, to work collectively to resist deportation, and to envision and advocate for a more humanitarian immigration system. This project uses archives on the history of the 1980s sanctuary movement to contextualize this moment within the longer legacy of faith-based resistance movements. “Living in Sanctuary” aims to help people unfamiliar with the subject gain a deeper understanding of the experience of the most vulnerable migrants who are currently living under the threat of imminent deportation and forced separation from their families.

CINTHYA SANTOS BRIONES



CINTHYA SANTOS BRIONES is a Mexican photographer, anthropologist, ethnohistorian, and community organizer based in New York. Her multimedia work uses a collaborative approach to tell stories about homeland, immigration, memory, (indigenous) identity, and self-representation through an interdisciplinary process that uses photography, ethnography, (archives) history, drawings, and audiovisual and written narratives. For ten years Cinthya worked as a researcher at the National Institute of Anthropology and History focused on issues on indigenous migration, codex, textiles, and traditional medicine. She is the recipient of fellowships and grants from the Magnum Foundation (2016/2018), En Foco (2017), National Geographic Research and Exploration (2018), We Woman (2019) and the National Fund for Culture and the Arts of México (2009/2011). Her work has been published in *The New York Times*, *Pdn*, *La Jornada*, *California Sunday Magazine*, *Vogue*, *Open Society Foundations*, *Buzzfeed*, *The Intercept* and *The Nation Magazine*, among others.

Cinthya is co-author of the book, *The Indigenous Worldview and its Representations in Textiles of the Nahua community of Santa Ana Tzacuala, Hidalgo*; and the documentary, *The Huichapan Codex*. Cinthya has worked in pro-immigrant organizations in New York as a community organizer and is currently Adjunct Faculty at the Craig Newmark Graduate School of Journalism at CUNY.



Cinthya Santos Briones • After an afternoon shower Dulce Carvajal and her sister, New York, NY
from the series *Living in Sanctuary* • 2017



Cinthy Santos Briones • *Portrait of Jorge Taborda at the Holy Cross Retreat, Las Cruces, NM*
from the series *Living in Sanctuary* • 2018



Cinthy Santos Briones • *While living in Sanctuary, Sujitmo Sajuti, ankle monitor, Unitarian Universalist Church, Meriden, Connecticut*
from the series *Living in Sanctuary* • 2018



Working in a photographic documentary style, Roger is interested in telling stories of the human condition, whether it be through emotionally charged photographs or through the images of others. His work derives from a deep desire for human connection, empathy, and compassion. By using photography to document his experience, his hopes are to create honest and impassioned images of the world around him.

ROGER RICHARDSON (b. 1993) was born in The Bronx, New York. He holds a BFA in Photography from SUNY Purchase. Roger is a 2019 recipient of the En Foco Photography Fellowship. He currently works and is based in the Hudson Valley in New York.

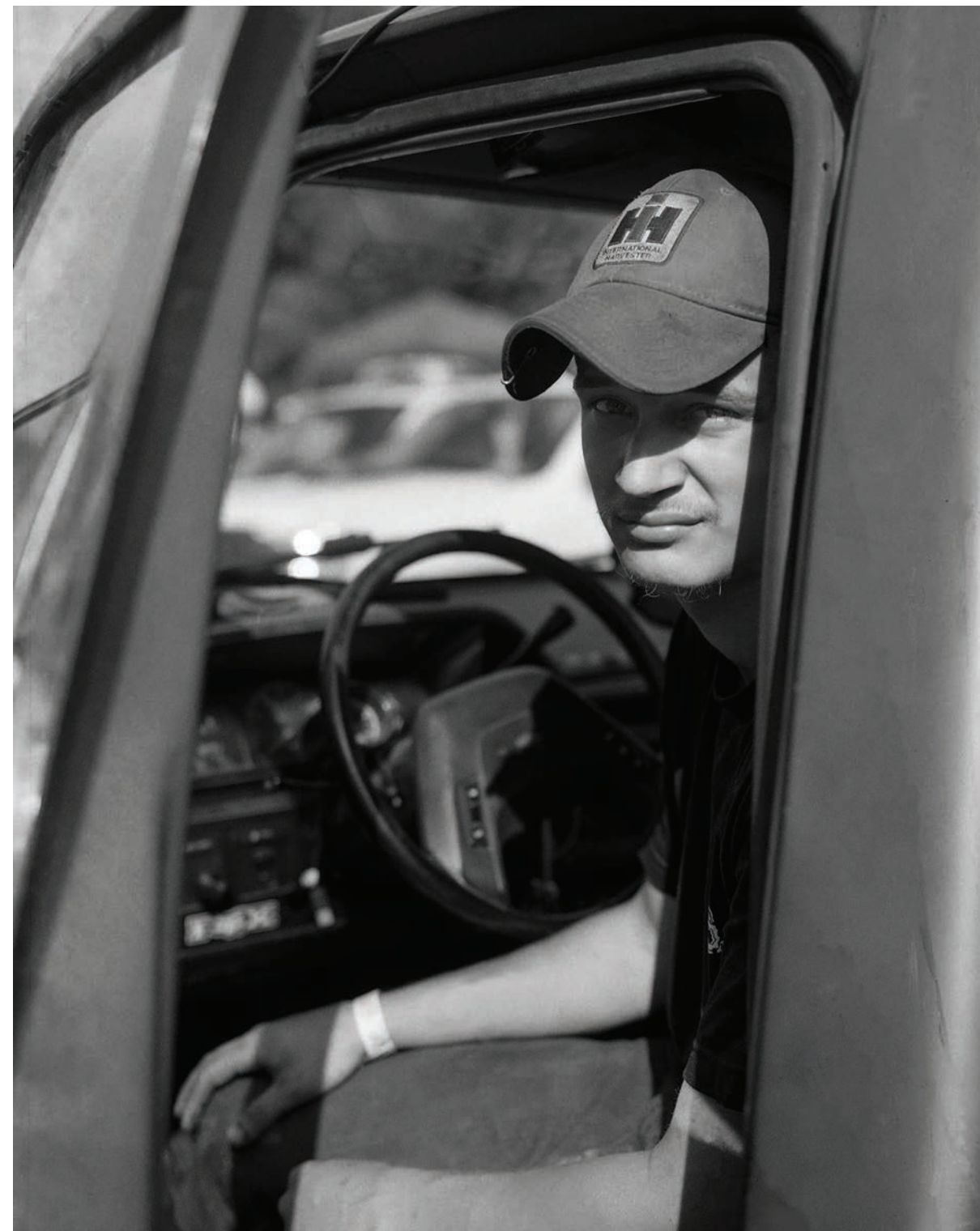
ROGER RICHARDSON



Roger Richardson • *Untitled*, from the series *Let Me Sow Love* • 2018



Roger Richardson • *Untitled*, from the series *Let Me Sow Love* • 2018



Roger Richardson • *Untitled*, from the series *Let Me Sow Love* • 2017



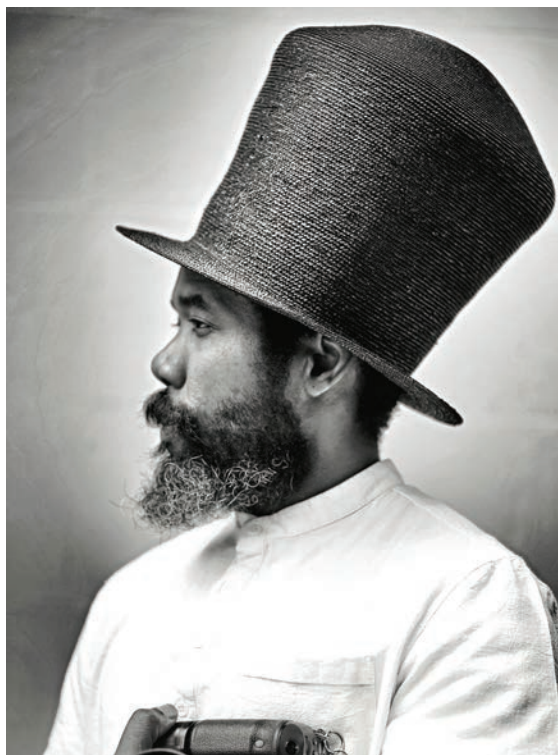
Roger Richardson • *Untitled*, from the series *Let Me Sow Love* • 2018



Roger Richardson • *Untitled*, from the series *Let Me Sow Love* • 2017



Roger Richardson • *Untitled*, from the series *Let Me Sow Love* • 2018



“Liamuiga Love, Oualie Ovation” renders the homeland through the ethno-visual lens of the returning native son. Liamuiga and Oualie are the indigenous names for the twin-island federation which became St.Kitts-Nevis under European colonization. The body of work is intended as a mirror in which Kittitians and Nevisians might take a long, intimate look at themselves as they forge a path forward as one of the smallest independent nations in the world.



Born in Basseterre, St. Kitts-Nevis and based in New York City, TAU BATTICE is a lifelong lover of the photograph and its power to preserve the moment, proclaim nuance, and propel humanity to positive action. He teaches at the City University of New York and lives in Harlem. Specializing in portraiture, with a primary interest in creating visual ethnographies of the underrepresented African diaspora, Tau engages long-term personal projects from The Bronx to Brazil and is currently working on his first monograph “Harlem in the Time of Corona.” He is a 2018 En Foco Photography Fellow.

TAU BATTICE



Tau Battice • *Brother Rainbow*, from the series *Liamuiga Love* • 2013



Tau Battice • Jay Jay, from the series *Liamuiga Love* • 2013

*They brought
their memories
of ancestors
and loved ones
in small photographs
hidden in shoe boxes....
In their long journey....*

*A voice relentlessly whispering:
How many of your mother's kisses
Will you carry with you?
Which of your father's silences
Will you remember?*

*A voice softly ravaging the heart:
From which of your brothers and sisters
Will you be torn apart?
Which of your abuelitas' burials
Will you attend?¹*

EN FOCO'S JOURNEY

SUSANA TORRUELLA LEVAL

If you say the words “*dos mundos*” to Puerto Ricans, they will know exactly what you mean. A population that constantly travels back and forth between the islands of Manhattan and Puerto Rico, Puerto Ricans know the psychic wear and tear of living between worlds, *dos mundos*: endless longing, separation anxiety, mind and heart in constant split-screen mode, the fragmented self.

Puerto Ricans have themselves created many terms to describe the condition of living in or between two worlds: *dos mundos* (two worlds), *entre mundos* (between worlds), *aquí y allá* (here and there), *dos islas* (two islands). They describe themselves as “*de aquí y de allá*,” (from here and from there), no matter what island they start from. Luis Rafael Sánchez, one of Puerto Rico’s greatest writers, created a special transport, *La Guagua Aérea*, to shuttle them back and forth between islands.²

Because of their intimate familiarity with divided worlds, Puerto Rican audiences thronged to see the exhibition, *Dos Mundos: Worlds of the Puerto Rican*, a traveling exhibition by Puerto Rican photographers.³ It opened on December 13, 1973

1. Myrna Nieves, *Migratory Dreams*, (excerpts from 2013 poem), *Nueva Luz Photography Journal*, vol.16, no. 3, p. 39.

2. Luis Rafael Sánchez, *La Guagua Aérea* (San Juan, P.R.: Editorial Cultural, 1994). In this essay, Sánchez explores the duality of the U.S.-Puerto Rican identity through the familiar travel route between New York City and the island.

3. The exhibition opened at the New York Cultural Center and traveled to the Corcoran Gallery, Washington, D.C.; Instituto de Cultura Puertorriqueña, San Juan, Puerto Rico; the Delaware Art Museum, Newark, Delaware; and the Galería de La Raza in San Francisco.

at the New York Cultural Center on Columbus Circle in New York City, a “maverick”⁴ art gallery then directed by Mario Amaya, and considered “one of the liveliest of New York’s museums at the time.”⁵ Until then, Puerto Ricans had never before seen such images of themselves on the walls of a museum. The ground-breaking exhibition was organized by photographer Geno Rodríguez who gathered and selected the work in collaboration with his partner, Janice Rooney. The Institute of Contemporary Hispanic Art,⁶ chaired by co-founder Marifé Hernandez,⁷ produced the exhibition; it was funded by The New York State Council on the Arts and IBM. The stellar advisory committee was composed of distinguished personages from the worlds of art, politics and photography.⁸ But the stars and key protagonists were the twelve photographers featured in the show: Charles Biasiny, Roger Cabán, Gustavo Candelas, Máximo Colón, Phil Dante, Angel Franco, Benedict Fernández, Martín González, George Malavé, Adal Maldonado, Geno Rodríguez, and Denis Vélez.

With grit, intimacy, and dignity, their excellent photographs captured inhabitants of the *dos mundos* of Puerto Rico and New York, contrasting their living conditions and lifestyles. The “presumption of veracity,”⁹ which attaches uniquely to photography, gave the exhibition tremendous emotional impact. Beyond that, a new kind of beauty was on view — one related to the power of owning self-identification. Congressman Herman Badillo, in his introductory letter to the exhibition, understood this well: “Their pictures and images are saying ‘this is what we are about!’ ”¹⁰ John J. McKendry,

4. Grace Glueck, “Cultural Center to Close After 11 Years,” *New York Times*, September 10, 1975, p.32.

5. “Mario Amaya,” *Wikipedia*. Available at: https://en.wikipedia.org/wiki/Mario_Amaya. (accessed: June 21, 2020).

6. Established in 1971, its mission was “to identify Hispanic American artists and assist them in obtaining exposure and recognition in the cultural mainstream of the United States.”

7. Marifé Hernandez, a Puerto Rican, has been an important cultural leader in New York since the 1960s, when she hosted the WPIX television talk show, “The Puerto Rican New Yorker” from 1969 until 1977, at which time she left D.C. to serve as Chief of Protocol for President Jimmy Carter. Since then she has championed Puerto Rican, Latino, international and global cultural causes.

8. Cornell Capa, Charles Harbutt, Helen Levitt, Gerald Rosenkranz, and Minor White were eminent names in the world of photography at the time, all of whom lent their names in support of the exhibition.

9. Susan Sontag, *On Photography* (New York: Farrar, Straus and Giroux, 1977).

10. Herman Badillo, introductory letter to *Dos Mundos* portfolio (New York: Institute of Contemporary Hispanic Art, December 1973), n.p. Badillo was the first Puerto Rican to be elected Borough President of the Bronx and, in 1970, to the U.S. House of Representatives.

Curator of Prints and Drawings at the Metropolitan Museum of Art in New York and member of the advisory committee, saw the exhibition as revealing “how Puerto Ricans see themselves, New York and the Island with a camera, an instrument as modern as the jet in which they travel.”¹¹

The photographers’ act of self-empowerment — presenting images of themselves and their communities on their own terms — was all-important. With the pioneering *Dos Mundos*, Puerto Rican photographers took the representation of their identity into their own hands. Their images resonate with the same power and beauty now as in 1973. Gustavo Candelas’ arresting view of a jet airplane intersecting with a sculpture of the Virgin Mary becomes an emblematic image for the back-and-forth of the Puerto Rican migration. Benedict Fernandez’s elegant caballero, strolling in his white linen suit along Calle San Sebastián in Old San Juan, transports us to the Old World,¹² as does Martin Gonzalez’s romantic view of the Labadie plantation in Aguadilla. Five of the twelve images in the photography portfolio situate us in the relentless urban present of New York City. The depictions of the city’s children are poignant, yet straightforward, never sentimental. When he captured the image of a smiling boy holding a pigeon with wings outspread, George Malavé recalls the child’s earnest desire to make the dead bird fly.¹³ Charles Biasiny-Rivera¹⁴ remembers rummaging through his mother’s drawers for cowls to wear so he, like the boy he photographed, could climb a lamppost and transform into a superhero. The exhibition’s many portraits are moving, grounded with dignity in their gritty reality: Geno Rodríguez’s Aunt Fela in the mountains of Utuado; Roger Cabán’s older woman with a dog, surprised in a narrow, grimy doorway; Phil Dante’s closeup of a crucifix on a hairy chest; Angel Franco’s intimate moment in the

11. John J. McKendry, introductory letter to *Dos Mundos* portfolio (New York: Institute of Contemporary Hispanic Art, December 1973), n.p.

12. Gene Thornton, in his review, “Puerto Rico to New York,” *New York Times*, January 6, 1974, p.19, dubbed the stroller, “the last scion of the conquistadores.”

13. George Malavé, interview with author, March 11, 2020. This image was part of a series called “Varet Street Kids,” from 1968-69 in Brooklyn, and published in a 2019 book by the same title, with an essay by Elizabeth Ferrer. Malavé says his inspiration was the “joy of being innocent.”

14. Listed in the exhibition as Charles Biasiny, he preferred Biasiny-Rivera professionally thenceforth.



Benedict Fernandez, *White Suit*, circa 1970, from the 1973 *Dos Mundos* exhibition

life of an enduring couple. Máximo Colón’s affecting image of a pensive young father holding his baby, pacifier ready, led critic James R. Mellow to write in his *New York Times* review: “It is really as a human document that ‘*Dos Mundos*’ succeeds.”¹⁵

Exhibition Director Geno Rodríguez expressed *Dos Mundos*’ objective as “giving voice to a disenfranchised community.”¹⁶ His statement in the exhibition’s portfolio of photographs, which served as exhibition catalogue, expanded on that thought:

*The Puerto Rican in New York, the Chicano in Los Angeles—no matter who he is, the Hispanic artist living in the United States is virtually unrepresented in this country’s major museums and galleries. This not only stunts the growth of the individual artist, but also deprives the United States of this rich and important cultural heritage.*¹⁷

15. James R. Mellow, “Contrasts in Puerto Rican Life Exhibited in Photos,” *New York Times*, December 29, 1973, p. 30.

16. Geno Rodríguez, e-mail to author, June 6, 2020. My sincere thanks to Geno, a colleague from the culture wars of the ‘80s, for his generosity and patience with my endless questions regarding his recollections of the period.

17. Geno Rodríguez, statement in *Dos Mundos* portfolio (New York: Institute of Contemporary Hispanic Art, December 1973), n.p.

Charles Biasiny-Rivera, a fellow photographer and cultural leader, shared this sentiment and stressed the centrality of dispelling stereotypes as part of the exhibition’s mission and importance. In his words: “It was important because...in the 1970s, Puerto Ricans were portrayed as impoverished people through the lens of non-Puerto Ricans, providing a distorted view of Puerto Rican culture.”¹⁸

The success of *Dos Mundos* brought welcome attention and acclaim to the participating photographers, most of whom did not know each other previously. George Malavé recalls that for the next few years, invitations for exhibitions, gallery openings and events, talks and conferences, poured in. The effect, for him, was to connect him with a group of like-minded photographers, kindred spirits previously working in isolation, for whom the exhibition was a “huge bonding experience.” One of the

18. Charles Biasiny-Rivera, e-mail to author, June 5, 2020.



Charles Biasiny-Rivera, *New York City*, 1966, from the 1973 *Dos Mundos* exhibition

common bonds they had found was the intense racism they had experienced as Puerto Ricans growing up in New York. He recalls the group’s “sense of finding ourselves, recording our own history” and that the experience “created a community, a sense that you were not working alone.”¹⁹

Dos Mundos captured, in 1973, the spirit and ethos of a time in New York City very much like the present — a time of social tumult, economic uncertainty, and artistic ferment across all socio-economic classes, occupations, and ethnicities.²⁰ The root cause of protest and dissent, then as now, was social injustice: the glaring disparity of access in society between the privileged white population and the so-called Black, Brown, and Asian minorities, and

19. George Malavé, interviews with author, January 28, 2020 and March 11, 2020, New York City. My appreciation to photographer/activist George Malavé for his generosity toward my research, his devotion to En Foco, and his long, philosophical view of Latino cultural organizations and their contribution to society.

20. This essay is written at a time of great turmoil in U.S. society. Repeated acts of police brutality and racist violence, culminating on May 25, 2020 with the vicious murder of George Floyd by police in Minneapolis, have led to a nationwide, even global, mobilization of protest movements and demonstrations in solidarity with the U.S. African American community. Current events have again moved artists to become activists and to engage in social justice causes through their work.

other disadvantaged, invisible populations in New York City and across the nation. Inequality was, and continues to be, clear and evident in all areas of civic life—housing, education, employment, health and social services, city and state protections.

Beginning in the late ‘60s, solidarity movements surged in the Puerto Rican community as artists joined their African American and other disenfranchised colleagues in urgent demands for political empowerment and artistic self-expression. Puerto Rican artists joined protests organized by the Art Workers Coalition (1969) with serious demands to New York’s Museum of Modern Art to open up their programs and hiring policies to artists from underserved, invisible communities. Puerto Rican activists in El Barrio banded together as the Young Lords (1968) in solidarity with the Black Panther movement among African Americans. For Puerto Rican artists of the ‘70s, to be an artist was to be an activist. Besides creating art and running their own non-profit organizations, they taught children’s workshops, mentored teenagers, cleaned El Barrio’s streets of garbage, protested at MoMA for equal representation in its exhibitions, and negotiated at NYSCA (New York State Council on the Arts) for the creation of its Special Arts Services program to fund underserved artists. In Marcos Dimas’ words, “We were soldiers in the streets.”²¹

The group that was to be called En Foco emerged in 1974 around a newfound bond of solidarity among the participating photographers of the *Dos Mundos* exhibition. It was one of a number of critically important grassroots arts organizations of the 1970s, a decade that critic Lucy Lippard would later call the “self-naming decade.”²² Geno

21. Artist Marcos Dimas, co-founder with Fernando Salicrup of Taller Boricua, in conversation with Bill Aguado, December 20, 2019.

22. In the Puerto Rican community alone, this activist spirit gave rise to the following arts organizations, among others: INTAR (1966), Puerto Rican Traveling Theater (1967), El Museo del Barrio (1969), Taller Boricua (1969), Ballet Hispánico (1970), Puerto Rican Education and Media Action Council (1972), En Foco (1974), Association of Hispanic Arts (1975), Friends of Puerto Rico: Cayman Gallery (1976), MoCHA (1985), and Caribbean Cultural Center African Diaspora Institute (1976), with others like the Pregones theater (1979) in the Bronx, and, later, the Clemente Soto Velez Cultural and Educational Center on the Lower East Side (1993). Following intense community protests and demands, two national television series were created to highlight the contributions of Puerto Ricans and Latinos to the diversity of U.S. culture: *Realidades*, which ran on WNET 1971-76; and *The Puerto Rican New Yorker*, on WPIX 1969-77.

Rodríguez was the catalyst and named the group En Foco in conversation with Rafael Rodríguez, Professor of Puerto Rican Studies at Queens College and Board Member of ICHA. Rodríguez called a meeting with Charles Biasiny-Rivera, Roger Cabán and Phil Dante to discuss an incipient coalition of photographers.

The En Foco photography collective did not advance as originally envisioned because of differing visions and approaches, real-life pressures and demands on the original quartet of activist photographers. Around 1976, Biasiny-Rivera reconvened Dante and Cabán — and an organization emerged. Skillfully led by Biasiny-Rivera, it kept the name En Foco and generated exhibitions, events, and programs that gathered like-minded photographers who came together to exchange ideas about their work. From the first, it functioned as an exciting mechanism to uncover emerging talent in photography, one that continues to this day.²³

The original group of photographers that *Dos Mundos* and En Foco gathered, regardless of future recognition, proved serious artists of talent and distinction whose professional lives upheld the high aesthetic and humanist values they brought to the *Dos Mundos* exhibition. After a few years, the group scattered far and wide, to great distinction, and thenceforward gathered as a loose alliance of friends and professional colleagues.²⁴ Despite their dispersal, the En Foco diaspora has kept a professional and human bond of like-minded interests and values. Photographer and community activist George Malavé recently noted: “The sense of community continues to this day. We still support and follow each other’s work. Each of us went our own way,

23. Charles Biasiny-Rivera led the organization until 2006. Miriam Romais led En Foco from 2006 through 2014, and Bill Aguado from 2015 to the present. This essay touches only briefly on En Foco’s important early history. It is my hope that the next generations of Latinx scholars will take up the challenge, fill in the many blanks I have left, and enhance the history of this important Latinx organization.

24. Geno Rodríguez went on to pursue his broad vision and founded, with Robert Browning and Janice Rooney, The Alternative Center for International Arts. In 1975, this became the Alternative Museum, with a distinguished history of multi-arts exhibitions and programs until 2001. Charles Biasiny-Rivera singlehandedly directed En Foco, with success and distinction, from 1976 until his retirement in 2006. Benedict Fernandez was founder and head of the Photography program at Parsons School of Design, and his work gained international renown. Angel Franco also reached international fame as a documentary photographer and joined the staff of the *New York Times*; he remains one of its senior photographers. Roger Cabán curated an En Foco exhibition in 1976 for the NYC Mayor’s Office devoted to *MUJER: The Latin Woman* and continued to collaborate with poets and writers as photographer and community organizer in El Barrio.



Archival image of an En Foco traveling exhibition at the Puerto Rican Festival of 1974

yet remain linked.”²⁵

During the ‘80s, as photography began to find its rightful place within the “fine arts”, En Foco’s reach grew in the arts community, especially as there was a dearth of museums and galleries where photographers from communities of color could show. Biasiny-Rivera, a fine photographer himself, knew how to recognize good photography, and where to find it. As his vision widened, he increasingly attracted artists of different backgrounds from across the U.S. who came together, in gatherings called *Critical Mass*, to share their portfolios and exchange ideas about new developments in the field. By the ‘90s, En Foco reached national fame as an artist-run organization of high excellence in photography.²⁶ Latino photography’s foremost scholar, Elizabeth Ferrer, expands:

*Before En Foco, and before the rise of the civil rights movement, communities of color were portrayed almost exclusively by outsiders who would frequently sensationalize and exploit those communities in doing so. In contrast, the photographers of En Foco turned a mirror on their own communities, portraying the nuances of identity and the range of human experience.*²⁷

A.D.Coleman, a distinguished photography scholar and *New York Times* photography critic (1970-74), recalls En Foco’s origins and contribution to the field of photography: “En Foco, [in addition to] advocating

25. George Malavé, interviews with author, January 28, 2020 and March 11, 2020, New York City.

26. One of En Foco’s founders, Phil Dante wrote an impassioned protest on this subject, titled “But Where is Our Soul”, on the occasion of Bruce Davidson’s MoMA exhibition, “East 100th Street”, portraying Puerto Ricans in El Barrio. *New York Times*, October 11, 1970, p.127.

27. Elizabeth Ferrer, e-mail to author, June 20, 2020.



George Malavé, *Boy with Bird*, 1968, from the 1973 *Dos Mundos* exhibition

for the inclusion of Puerto Ricans as participants and contributors to the political economic and cultural life of the U.S., also advocated for the inclusion of photography as a legitimate creative medium in its own right and an integral component of contemporary Puerto Rican creative activity.”²⁸

Most importantly, En Foco’s founding legacy remains as strong and relevant as ever. As the *Dos Mundos* exhibition did for the photographers in the ‘70s, En Foco continues to be a vehicle that serves as a network, pipeline, and source of advocacy for photographers of color. As Elizabeth Ferrer notes: “En Foco has been a vital source of support for photographers now, [and] over generations.”²⁹

In 1985, En Foco took a major step in expanding

its cultural reach by publishing the semi-annual journal *Nueva Luz*, which continues to the present. The first issue established its broad vision by featuring photographers Sophie Rivera (Puerto Rican), Tony Mendoza (Cuban-American), and Kenro Izu (Japanese). Artistic Director Frank Gimpaya recalls, “I proposed an elegant journal that would expand En Foco’s profile and give voice to urgent narratives. ...I designed *Nueva Luz* to showcase the work of three photographers, giving each image one page. ... We awarded fellowships under a different program and it was logical to dovetail it to *Nueva Luz*.”³⁰

From its inception, *Nueva Luz* has published a total of seventy distinct issues. It has presented hundreds of photographers early in their careers, many of whom are

30. Frank Gimpaya, e-mail to author, June 12, 2020. Gimpaya was co-founder and artistic director of *Nueva Luz* until the early ‘90s.

now among the most respected in their field — Coreen Simpson, Dawoud Bey, Jack Delano, Hector Mendez Caratini, Carrie Mae Weems, Kathy Vargas, Maria Martinez Cañas, Hiroshi Watanabe, Elia Alba, LaToya Ruby Frazier, Jaime Permeth — to name just a few. In addition, well known curators, artists, and art writers (Lucy Lippard, Vivien Raynor, Kellie Jones, Deborah Willis, Elizabeth Ferrer, Ricardo Viera, Julia Herzberg, Ariel Shanberg, Hannah Frieser, Charles Guice, Rocío Aranda Alvarado) were commissioned to write essays for each edition, published bilingually. Since 2016, under Director Bill Aguado, En Foco Fellowship winners have been featured in *Nueva Luz*.

Jeffrey Hoone, longtime director of Light Work in Syracuse, New York, and champion and scholar of contemporary photography, like many who could not attend En Foco’s exhibitions, got to know En Foco through *Nueva Luz*:

*Prior to the internet and social media, publications, and especially Nueva Luz, were extremely important for showcasing new work and getting that work around to other decision makers in the field. The reproductions were always first rate, and the essays that accompanied the work helped provide a context and important entry for the work. After all these years, I still look forward to receiving it and finding out about new voices in the field ...[it has continued to be] a model for how one group of artists can support other artists, all for the common good. Bravo!*³¹

In his introductory letter to the 1973 *Dos Mundos* exhibition, curator John J. McKendry expressed the wish that “this will be the first of many exhibits on this theme, for it is a fascinating one, and one that changes constantly.”³² In 2020, with *Dos Mundos: (Re)Constructing Narratives*,³³ En Foco offers this next exhibition, a variation on the theme, which advances its founding mission of revealing new talent in photography from underrepresented communities of color.

31. Jeffrey Hoone, artist, photography scholar and director of Light Work, e-mail to author, June 20, 2020.

32. John J. McKendry, introductory letter to *Dos Mundos* portfolio (New York: Institute of Contemporary Hispanic Art, December 1973), n.p.

33. Curated by Juanita Lanzo and Stephanie Lindquist, *Dos Mundos (Re)Constructing Narratives* includes twelve artists from multi-ethnic backgrounds hailing from many nations.

Dos Mundos (Re)Constructing Narratives gives proof of constant change, both in the world and in photography, and introduces the “new voices” Jeffrey Hoone eagerly anticipates. These voices are proof of the “new American aesthetic” that Charles Biasiny-Rivera called for in the first issue of *Nueva Luz*, an aesthetic that will “evolve from the infusion of fresh and fertile energies bursting out of the nation’s constrained corners.”³⁴



PHOTOGRAPH: ANGELA B. SCHAPIRO

SUSANA TORRUELLA LEVAL has been a curator and art writer of Puerto Rican, Latino, and Latin American contemporary art in New York City since 1970. She was Chief Curator and Director of El Museo del Barrio, and has held leadership positions in New York City’s Cultural Institutions Group and the New York State Council on the Arts (NYSCA). She was appointed by President Obama to the Board of the Institute of Museum and Library Services (IMLS), and recently served as Chair of Mayor De Blasio’s Cultural Affairs Advisory Commission. She is on the Board of the Brooklyn Museum and continues to advise non-profits arts organizations.

34. Charles Biasiny-Rivera, excerpt from editorial in the premier issue of *Nueva Luz*, 1985.

EXHIBITION

CHECKLIST

Damarys Alvarez

Livan's Room

from the series *Punks en las Calles*, 2019
Image on fabric, 48" x 48"

Livan

from the series *Punks en las Calles*, 2019
Image on fabric, 42" x 42"

Negra

from the series *Punks en las Calles*, 2019
Image on fabric, 42" x 42"

Laylah Amatullah Barrayn

Maajeida

2020
Digital print on fine art paper, 18" x 12"

The Best Seamstress of Le Lodo

2018
Digital print on fine art paper, 20" x 24"

Tau Battice

Brother Rainbow

from the series *Liamuiga Love*, 2013
Archival print, 24" x 16"

Jay Jay

from the series *Liamuiga Love*, 2013
Archival print, 24" x 16"

Yu-Chen Chiu

Florida

from the series *America Seen*, 2017
Archival pigment print, 17" x 22"

Arizona I

from the series *America Seen*, 2017
Archival pigment print, 17" x 22"

Arizona II

from the series *America Seen*, 2017
Archival pigment print, 17" x 22"

Anthony Hamboussi

NYPD Mobile Utility Surveillance Tower

from the series *Coney Island Housing Projects*, 2005-2020
Pigment print on fiber paper, 20 3/4" x 16 3/4"

Surfside Gardens Playground

from the series *Coney Island Housing Projects*, 2005-2020
Pigment print on fiber paper, 20 3/4" x 16 3/4"

Coney Island Creek Shoreline

from the series *Coney Island Housing Projects*, 2005-2020
Pigment print on fiber paper, 16 3/4" x 20 3/4"

Daesha Devón Harris

Like a tree planted by the water

from the series *One More River to Cross*, 2017
Archival pigment print, 17" x 22"

Just follow me down to Jordan's stream

from the series *One More River to Cross*, 2017
Archival pigment print, 17" x 22"

How I got over

from the series *One More River to Cross*, 2017
Archival pigment print, 17" x 22"

Erika Morillo

Blinded

from the series *Umbra*, 2017
Digital photograph, 16" x 20"

Among the Trees

from the series *Umbra*, 2017
Digital photograph, 16" x 20"

Portal to Somewhere Else

from the series *Umbra*, 2015
Digital photograph, 20" x 16"

Danny Ramon Peralta

DJ FredOnes and Divine RBG

from the series *Best Damn Rap Show*, 2018
Archival pigment print, 20" x 24"

DJ FredOnes

from the series *Best Damn Rap Show*, 2018
Archival pigment print, 20" x 24"

Vice Verses of EOW (RIP)

from the series *Best Damn Rap Show*, 2019
Archival pigment print, 20" x 24"

Antonio Pulgarin

Namesake

from the series *Fragments of the Masculine*, 2017
Archival pigment print, 30" x 24"

Rebellion

from the series *Fragments of the Masculine*, 2017
Dye-sublimation aluminum metal print, 24" x 24"

Honor

from the series *Fragments of the Masculine*, 2017
Dye-sublimation aluminum metal print, 16" x 16"

Roger Richardson

Untitled

from the series *Let Me Sow Love*, 2018
Black and white photograph, 11" x 8 1/2"

Untitled

from the series *Let Me Sow Love*, 2018
Black and white photograph, 11" x 8 1/2"

Untitled

from the series *Let Me Sow Love*, 2017
Black and white photograph, 11" x 8 1/2"

Untitled

from the series *Let Me Sow Love*, 2018
Black and white photograph, 8 1/2" x 11"

Untitled

from the series *Let Me Sow Love*, 2017
Black and white photograph, 11" x 8 1/2"

Untitled

from the series *Let Me Sow Love*, 2018
Black and white photograph, 8 1/2" x 11"

Cinthya Santos Briones

Portrait of Jorge Taborda at the Holy Cross Retreat, Las Cruces, NM

from the series *Living in Sanctuary*, 2018
Digital print on fine art paper, 17" x 24"

While living in Sanctuary, Sujitmo Sajuti, ankle monitor, Unitarian Universalist Church, Meriden, Connecticut

from the series *Living in Sanctuary*, 2018
Digital print on fine art paper, 17" x 24"

After an afternoon shower Dulce Carvajal and her sister, New York, NY

from the series *Living in Sanctuary*, 2017
Digital print on fine art paper, 17" x 24"

Aaron Turner

Malcolm and Martin (Patterns for Binion #1)

from the series *Black Alchemy Vol. 1*, 2016
Archival inkjet print, 24 7/8" x 21 1/8"

Georgia 1892

from the series *Black Alchemy Vol. 1*, 2015
Archival inkjet print, 24 7/8" x 21 1/8"

Freedom Study #2

from the series *Black Alchemy Vol. 2*, 2018
Archival inkjet print, 24 7/8" x 21 1/8"

EN FOCO PRESENTS

← →

DOS MUNDOS

(RE)CONSTRUCTING NARRATIVES



Photograph: Bob Wagner
Samuel Dorsky Museum of Art at SUNY New Paltz

SUNY New Paltz:
Samuel Dorsky Museum of Art

Wayne Lempka, Interim Director
and Art Collections Manager
Anna Conlan, Curator and Exhibitions Manager

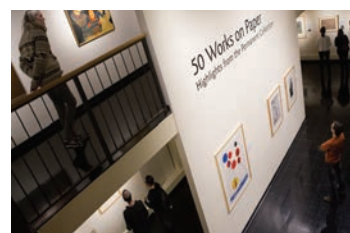
September 12 - November 22, 2020



SUNY Fredonia:
Cathy and Jesse Marion Art Gallery

Barbara Räcker, Director
Hyla Stellhorn, Exhibition Coordinator

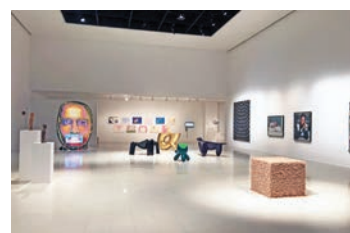
January 19 - February 28, 2021



SUNY Binghamton:
Binghamton University Art Museum

Diane Butler, Director
Claire Kovacs, Curator of Collections
and Exhibitions

April 8 - May 15, 2021



"Artists as Innovators", 2019 / Photograph: Nick Koridis

SUNY Stony Brook University:
Paul W. Zuccaire Gallery

Karen Levitov, Director and Curator
Georgia LaMair, Gallery Coordinator

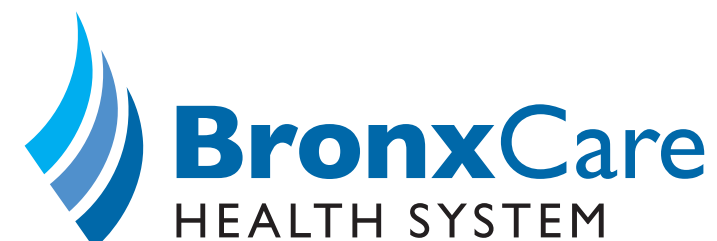
July 22 - October 16, 2021

We were always here. We never left.



THANK YOU TO OUR HEROES

We thank the Doctors, Nurses, and all our Employees
for their strength, determination, and bravery.
Your extraordinary efforts day in and day out are an inspiration
to us and represent the very best in patient care.



Caring for the Bronx
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