



PELEA

VISUAL RESPONSES TO SPATIAL PRECARITY

THE LATINX PROJECT'S INAUGURAL EXHIBITION
AT KING JUAN CARLOS CENTER
FEBRUARY TO MAY 2019

THE
LATINX
PROJECT

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cover image is a photograph by Roy Baizan 'Mott Haven, Horona and His Bike,' 2018

PELEA

VISUAL RESPONSES TO SPATIAL PRECARITY

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 PELEA: Visual Responses to Spatial Precarity
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 at the King Juan Carlos Center
 at New York University.

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PELEA : VISUAL RESPONSES TO SPATIAL PRECARITY

This exhibition gathered work from artists grappling with the violence of hyper speculation and displacement unfolding throughout the city. Working through performance, photography, drawing, painting, and sculpture, these artists engage the lived experience of spatial precarity from a range of perspectives. From an individual experience to a collective resistance, as an observation or as a call to action, the artists in PELEA offer visibility to those communities and their enclaves under threat of erasure. In so doing, they challenge us to take notice of the encroachment of the private onto the public, and of the colonial character of gentrification as it appears in the quotidian experience by evoking at once the realms of home, hallways, domestic spaces, the spiritual, housing policy, courts, labor, bodies, pride, and more. Through their varied takes, the artists in PELEA push us to think about alternative imaginaries of value, and enduring visions of resistance and community. They tell us it may be a struggle, it may be a fight, but no one is bowing out.

The exhibition was curated by Shellyne Rodriguez
with curatorial support from
Arlene Dávila & Barbara Calderón.

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THE ANATOMY OF PELEA: FROM EX VOTOS TO URBAN MONSTERS

BY SHELLYNE RODRIGUEZ

How do we speak of erasure and amplification simultaneously? This was the task before me as inaugural artist in residence at the Latinx Project. The mission of the Latinx Project as I understood it, was to articulate and amplify the voices of emerging Latinx artists and cultural workers in New York, a city with a multiplicity of enclaves bustling with Latinx cultures. This was a spatial consideration, as well as an aesthetic one. Given the pace at which these enclaves are falling under the threat of displacement, as curator, I was interested in the ways in which these emerging Latinx artists were making these issues visible. These concerns within the context of an art world that had consistently failed to make the distinction between art created by Latinx artists and art from Latin America spoke of another kind of displacement and so PELEA, was a battle being waged on two fronts.

The first task before the curatorial team was to name the concept of this show in a concise way. The trappings of being pigeonholed into yet another show about identity or gentrification were nipping at our heels. We wanted to engage with this inescapable issue but in a way that relied on the poetic. We did not want one to assume the content of the work based on preconceived opinions. At the same time, we wanted to address the nature of the project as a specifically Latinx show. What emerged from traversing this tightrope was *PELEA: Visual Responses to Spatial Precarity*. The title would be in Spanglish, recognized as a radical expression of Latinx culture where the tongue holds both languages simultaneously. We wanted to note how artists notice, respond to and reject displacement, or spatial precarity.

To ground the show, we selected Francisca Benitez's *Property Lines*, a series of 76 graphite rubbings of which 12 are in the show that document the invisible line between the public and the private. Benitez created this work in 2008 at the height of the financial crisis rooted in the housing market and the subsequent bailout. For Benitez, this work is a performance as well as a series of drawings that recognize these demarcations becoming more apparent throughout the city. Benitez documents these enclosures by kneeling on the surface of New York City streets and rubbing with graphite the evidence of encroachment of the private onto public space. This encroachment was the location of PELEA, and as we contend with spatial precarity, Benitez's work would lay the groundwork for this on a larger scale. The viewer would then be

tasked to move through the gallery space to "zoom in" and explore the responses to this encroachment.

In proximity to *Property Lines* was a series of three photographs by artist Groana Melendez. Towering above the viewers in that grandiose baroque manner reserved for churches is *Mami's Bureau*. The large photograph is a shot of a vanity dresser belonging to the artist's mother. It's filled with perfume bottles, kitsch décor, and mementos including what appears to be a photo of the artist at a younger age. The mirror on the dresser reveals the rest of the room showing us a cluttered yet well organized space. We are anchored in the realization that this image might serve as the metaphor for the encroachment of the private onto the public that Benitez has carved out for us in her work. Melendez captures how we organize ourselves within the precarious spaces we call home and how we manage to do much with very little. The height at which it is hung begs the viewer to engage with it as if it were an aerial view, and we are suddenly looking at a city block. Perfume bottles, vases, and brushes become agents of activity on this city block. The neighbors that fill our lives and activate the spaces we call community-- good, bad or indifferent. It's the stark contrast between *Mami's Bureau* and Melendez' other two images hung parallel that makes the violence of how this encroachment manifests visible and bubble up to the surface.

Untitled (Photo Album) zooms in further, and we are presented with an outward facing spread of an old-fashioned spiraled photo album, the pages yellowed with age, the corners oxidized. The photos in this album are blank. The monotonous tone of whites and off whites across the book is ghostly. There are people missing here. Photos are blank and portions cut away. Here is a loss. Holding space next to *Mami's Bureau* this photo album incorporates into our metaphor. If the bureau is a city block then this becomes an apartment building. The neighbors and loved ones who form part of the fabric of this community have disappeared. We are called here to consider spatial precarity once more. In gentrifying neighborhoods such as Washington Heights where *Mami's Bureau* is shot, we experience the loss of our neighbors of many years as they are displaced by rising rents and unforgiving landlords who place no value on the decades one may have occupied in that domain.

It is from this experience that we pivot toward Melendez' photograph *Pierina Cleaning*. We are thrown off by this body wedged in between the cushions of a sofa. The title tells us she is cleaning, but what we see is a wedged body in grey sweatpants. There is a defiance present in this photograph in relation to the others. We move from city block to apartment building to apartment. And in this apartment, Pierina is entrenched. Her grey sweatpants blending into the beige of the sofa. She becomes part of it. She isn't going anywhere.

Ex Voto: The First Cosmos meets Groana's work in the interior space of the building. An ex-voto is a votive offering to a saint or to a divinity. It is given in fulfillment of a vow (ex voto suscepto, "from the vow made") or in gratitude or devotion. This work is a sculpture as much as it is a painting, in an attempt to address the materiality of ex votos usually painted on tin. Standing at seven feet long and wide, the painting depicts a scene in a typical New York City building. A figure occupies a typical hallway in this prewar building complete with its trademark crown moldings and floor tiles. The figure stands in an empty nook in contemplation. Above her head, is a ribbon with the text "a first cosmos, abre camino" typical of ex votos. French philosopher Gaston Bachelard refers to the home as "the first cosmos" in his book *The Poetics of Space*. I wanted to pair this idea of the home as our first universe with the violence of eviction. This emphasizes the importance of resisting displacement as it becomes increasingly more difficult for our communities to hold on to our cosmos. The second half of the text on the ribbon states "abre camino." This pays homage to Elegua, the orisha of the crossroads, who traditionally sits at the threshold of the home, guarding the entry. We ask the orisha to "illuminate the path" or to abre camino, to fill our cosmos with guidance and protection wherever this path shall take us now that we have perhaps lost our first cosmos.

The specter of eviction looms in all of our enclaves, ever increasing as every square inch of land is slated for development. The intersections of art and real estate is ever present as the arts are weaponized in gentrification. Often obscured within this phenomena is the precarity of the economic situation of artists themselves. Melissa Calderón lays bare this situation in her powerful and poignant embroidered works. *Housing Court Monster* came to fruition for the artist at a time when she was

going through an eviction process. The irony was in the fact that her artist studio was located across the street from the housing court in the Bronx. From her window, she would watch the lines of worried tenants waiting to enter while carnivorous attorneys made their way in to negotiate on the landlord's behalf. Calderón utilizes the skills she learned from her grandmother who migrated from Puerto Rico in the 1940s and worked as a seamstress to create her embroidered canvases. In the case of *Housing Court Monster* she anthropomorphizes the court building -- its eye as a panopticon; the American flag as a draped claw picking off black and brown bodies. We paired this piece with two other works by Calderón that spoke to this dilemma.

Pulled from the *My Unemployed Life series*, Calderón's depicts a television remote control and a sofa couch coming undone. The pairing of these two pieces moves away from the external depictions of fear and anxiety produced by the daily confrontation with this monstrous structure to the internal turmoil and despair one gets from the uncertainty of unemployment. The unraveling sofa invokes a stagnation and lethargy that conjures a kind of sloth. Not in the sense that it is known within the Protestant cultural imagination of the united states but in the sense that Thomas Aquinas refers to in his classic text *Summa Theologica*. For Aquinas, the sin of sloth categorized as one of the seven deadly sins wasn't technically a sin at all because it is a spiritual apathy rooted in sorrow. When viewed through this lens, we begin to enter the psychic space that may rise from a prolonged engagement with eviction processes and unemployment. This, coupled with the remote control, points to the escapism that has historically comforted the unemployed such as during the Great Depression when movie houses became a refuge for the unemployed.

Adjacent to Calderón's work is the only object in the show, which is not a designated piece of art meant for gallery shows but a work to be utilized in exhibitions of resistance in the community. It is the only staunchly political art piece in the show. Created by the Mi Casa No Es Su Casa collective from Bushwick Brooklyn, the lightbox project consists of over 40 boxes spread across the five boroughs and hung in the windows of different homes and businesses in gentrifying neighborhoods. The messages vary, but always address displacement. In PELEA, we borrowed the lightbox from a 30 year old Mexican bodega, whose sign read

“Resisting Displacement since 1492.” In dialing back the date of this issue to 1492, we make the links between the current wave of hyperspeculation and development sweeping through our neighborhoods to the historic settler colonial violence that gave birth to this current model. 1492 is the original date of invasion of indigenous land and so this lightbox serves as a land acknowledgment. The show and the grounds on which it occurs is Lenni Lenape land. The space this Latinx show takes place in is the King Juan Carlos of Spain Center. This is a paradox that could not be ignored. The lightbox which faces the entrance is employed to address this while weaving together all our struggles, past and present.

Alicia Grullón’s video work and performance in *Untitled (5 Speeches)* is a meditative look at the act of panhandling on the subway. What does it mean to come into the public sphere and ask for assistance? What is said, what isn’t? Grullón studies and learns the speeches of her subjects and performs them on video, careful to capture the movement and the tone of her subject. Grullón concentrates her gaze on the viewer with an audacity to attempt to break alienation and corral us all to act. We are reminded of the awkward moments when we are directly asked for change on the subway and we fumble through our bags only to apologize for not having something to give. Or when we refuse to look up and meet their gaze because that is the only refuge one has underground on the crowded subway.

The space where Grullón performs these five speeches is significant. We see behind her a child’s easel, two jack-o-lanterns, and other objects that let us know she is in a domestic space, most likely a children’s play area. Once again we are contending with spatial precarity and the impetus to do a lot with very little. For Grullón, the decision not to hide this reality in a white space, but instead to show the viewer, that she is a mother and a practicing artist who does not have the luxury of space and time. She will make her art in the spaces available, and this means sharing play space with her two daughters. This is of course a feminist gesture, but it also serves to resist the normalization of disappearing space by disrupting the expectation that the artist will obscure this in favor of the professionalized white box.

Jehdy Vargas negotiates space and time through memory in what she calls “a negotiation between the past and present.” In Vargas’s early work, which is on view in PELEA, she engages as a highly skilled painter with photography through a repetitious process on printing and painting. What remains is a blurred line between the two mediums, and we cannot discern where one ends and the other begins. The images Vargas paints are unapologetic scenes of New York youth culture and the everyday people that make up her firmament. The man on the corner, the bodegero, her friends. What is sensed here is a meditation on lived experience and fabric that makes up what one calls home. Vargas mounts these works on the back of cereal boxes and we feel the roots of memory dig deep.

Carlos Jesus Martinez Dominguez also known as FEEGZ173 is a graffiti and conceptual artist who merges these two practices. In *East Bound Displacement* Carlos builds an installation from a found yield sign. He bedazzles the work and the wall space behind it with sparkling gems building a façade of ostentatiousness. The yield sign has dripping white paint to point at how wealth and whiteness go hand in hand. Black lines move up from the floor and above the sign and then make their way east. This references the forced departure of Dominicans from their enclave in Washington Heights into the Bronx as a result of gentrification and rising property costs uptown. Carlos builds atop this yield sign, which also functions as an appeal, a series of fragile and delicate glass sheets, held up with magnets. Silk screened onto the glass are the words Washington Heights in his signature hand style. Here Carlos is referencing the unsustainability of this accelerated housing market and the fragility of these shoddy glass structures metastasizing across our neighborhoods. The slightest brush against this work would send the glass sheets crashing down. The potency in that potential to break is the kind of insurgency invoked in PELEA.

The youngest artist in our show is Roy Baizan. A self identified Chicano from the Bronx, Baizan sets the tone on what PELEA will look like beyond this show. Baizan gives us a glimpse into his Mott Haven neighborhood. His lens captures the beauty and triumph of the people who live out their days on his block. Fathers on their way to drop children at school, young people on bikes, and the burgeoning underground youth culture in the Bronx, Hydropunk

which has taken a very strong and public stance against rising gentrification in the Bronx and how it is utilizing local culture to wedge itself in the community. Baizan is poised to be the defacto documentarian of this fight, or this PELEA, as it continues to unfold.

These artists come together to give us a glimpse at the myriad of ways that art, artists, and the communities we come from respond to the threat of displacement. As Latinx artists, particularly in NYC, we are shaped by place. Place is where ideas and culture brew, develop, and thrive. As we all contend with a global market intent on exploiting the lands we have called home through the onslaught of predatory real estate, how Latinx artists turn their gaze towards this dilemma will continue to be a site for resistance, learning, cultural production, and mutual aid.

SHELLYNE RODRIGUEZ



'Ex-Voto, The First Cosmos,' 2018, Acrylic on paper, cardboard, copper tacks on wooden frame, 70.5 x 77 in

An ex-voto is a votive offering to a saint or divinity. It is given in fulfillment of a vow or in gratitude or devotion. The Latin phrase 'Ex voto suscepto' translates to "from the vow made." This work is a sculpture as much as it is a painting in an attempt to address the materiality of ex-votos, usually painted on tin. The figure inhabits a typical interior space in old New York buildings, home to poor and working class people of color for many generations. French philosopher Gaston Bachelard refers to the home as "the first cosmos" in his book 'The Poetics of Space.' This metaphor emphasizes the importance of resisting displacement, as it becomes increasingly more difficult for communities of color to hold on to their cosmos. Lastly, the work pays homage to Elegua, the Orisha of the crossroads who traditionally sits at the threshold of the home, guarding the entry. It asks the Orisha to "illuminate the path" or to abre camino and to fill our cosmos with guidance and protection.

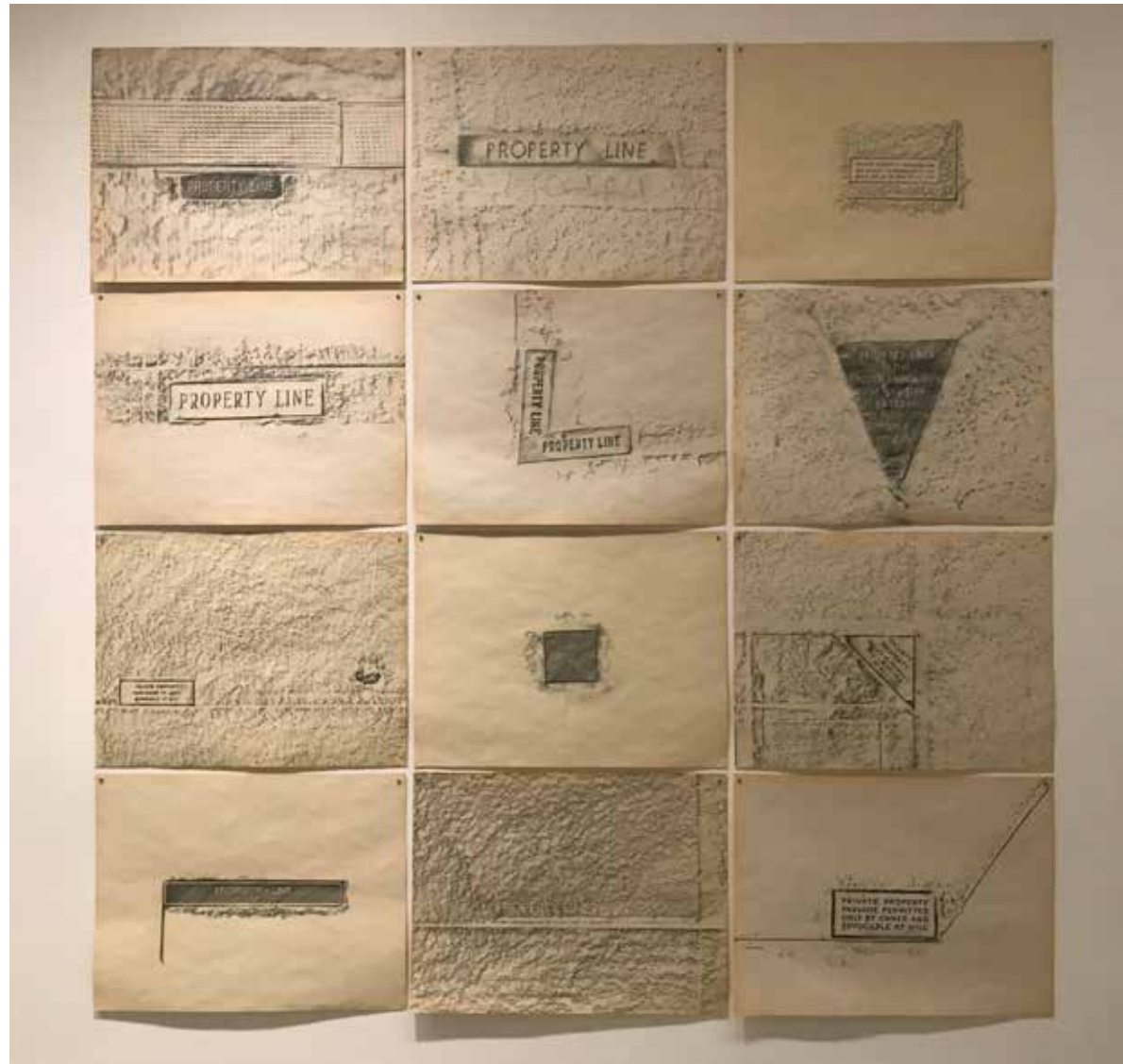
FRANCISCA BENÍTEZ

From opposite page:
 'Property Lines, New York,' 2008, Graphite rubbings on paper, 18 x 24 in each

1. State St & Peter Minuit Plaza, Manhattan
2. John St. & Water St., Manhattan
3. Park Ave. & 52nd. (Seagram Building), Manhattan
4. 53rd & Seventh Ave. Manhattan
5. State St & Whitehall St. Manhattan
6. Broadway & Boerum St. Brooklyn
7. William St. & Platt St. Manhattan
8. Park Ave. & 59th St. Manhattan
9. 28th St. & Park Ave. South Manhattan
10. Lexington & 43rd St. Manhattan
11. 56th between Park and Madison Ave. Manhattan
12. Cadman Plaza W & Pierrepont St. Brooklyn

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| 7 | 8 | 9 |
| 10 | 11 | 12 |

This series is a documentation of temporary occupations of New York sidewalks that live at the limits between public and private. Benítez began this body of work in 2008 during the financial debacle and subsequent bank bailouts. Many affected people were left wondering who owns what and why? Who gets bailed out and who doesn't? Is there really such thing as "the free market?" These brief occupations are silent protests, an insistent and repetitive question about the validity of these limits, and of the mechanisms of capital accumulation and concentration that produce obscene levels of income inequality. Symbolically, this action was meant to bite back as an appropriation of these declarations of private property embedded in the sidewalks. Then through this reappropriation Benítez creates her own cultural object of value.



'Property Line, Park Ave. and 52nd St (Seagram Building),'
 2008, graphite floor rubbing on paper, 18 x 24 in

GROANA MELENDEZ



'Mami's Bureau,' 2014, Archival pigment print, 44 x 64 in

Milagros Altagracia Melendez Gross' bedroom bureau in Washington Heights, New York, NY.



'Untitled (Photo Album),' 2014, Archival pigment print, 20 x 24 in

An image of overturned prints in the artist's photo album aged and yellowed with time. The spiral coil that binds these pages is working itself loose. Certain faces or bodies have been cut out of this family album.

'Pierina Cleaning,' 2016, Archival pigment print, 16 x 20 in



MELISSA CALDERÓN



'The Bronx Housing Court Monster,' 2017, Hand Embroidery on Linen, 16 x 20 in



'Prone' | My Underemployed Life series, 2019, Hand Embroidery on Linen, 11 x 14 in



'Control' | My Underemployed Life series, 2019, Hand Embroidery on Linen, 11 x 14 in

MI CASA NO ES SU CASA



'Resisting Displacement Since 1492,' 2017, Light sign, black corrugated plastic sheet, strings of white xmas lights, washer screws, wooden panels, 24 x 48 in

This light sign was originally installed in 2017 in the storefront window of La Esperanza, a local Bushwick bodega owned by a Mexican family living in the neighborhood for almost 30 years. More than 40 light signs were built and distributed to NYC housing organizers and tenants through the 'Mi Casa No Es Su Casa: Illumination Against Gentrification' community workshops held at Mayday Space. They were created to protest the ongoing displacement of poor POC and migrant families in NYC.



Photo by Jose Tlaxcaltecatl.

JEHDY VARGAS



From left to right, top to bottom:

'Mr. Mr. Muthafuckin' eXquire at Santos,' 2010, mixed media painting, digital print, oil paint, cereal box cardboard, 13 x 7.5 in

'We Take EBT,' 2010, Mixed media painting, found object, oil painting, digital print, cereal box cardboard, 12 x 8 in

'I'll Listen to Your Problems For 25 Cents,' 2010, Mixed media painting, digital print, oil paint, cardboard, 8 x 8 in

'Tony From Uptown,' 2011, Mixed media painting, found object, oil painting, digital print, cereal box cardboard, 11 x 8 in

'Brenda & Pam Love Shack BK Party,' 2011, Mixed media painting, digital print, oil paint, cardboard, 8 x 8 in

'La Bodega De La Esquina,' 2010, Mixed media painting, found object, oil painting, digital print, cereal box cardboard, 13 x 6 in

'Tagging Uptown,' 2011, Mixed media painting, found object, oil painting, digital print, cereal box cardboard, 15 x 7 in



'We Take EBT,' 2010, Mixed media painting, found object, oil painting, digital print, cereal box cardboard, 12 x 8 in

ALICIA GRULLÓN



'Untitled (5 Speeches),' 2013, Single channel video, 9:00 minutes

This video acts both as performance and documentation. Grullón reenacts speeches witnessed and written on subway rides for over six months. Each tells a personal story about a person's situation and need to ask others for money.

CARLOS JESUS MARTINEZ DOMINGUEZ



'East Bound Displacement,' 2018-2019, Mixed media, 30 x 30 in

In the late 1990s and early 2000s, gentrification forced many families in Washington Heights to migrate east to the Bronx. The black and white forms in Dominguez' piece reference necessities and luxuries afforded and denied by the transformation of this neighborhood into a capitalist commodity. The work is made with DOT (Department of Transportation) signage, paint, and crystal rhinestones.

ROY BAIZAN



From top left clockwise:

'Mott Haven, Horona and His Bike,' 2018, Archival pigment print, 17 x 24 in

'Mott Haven, Three Fathers and Their Daughters,' 2018, Archival pigment print, 22 x 22 in

'Hydro Punk, Hula Hoop Girl,' 2017, Archival pigment print 17 x 24 in

'Hydro Punk, Monica and Crew Before Last Show at Meatshop,' 2017, Archival pigment print, 17 x 24 in



'Hydro Punk, Hula Hoop Girl,' 2017, Archival pigment print 17 x 24 in

ARTIST BIOS

Shellyne Rodriguez is a visual artist who works in multiple mediums to depict spaces and subjects engaged in strategies of survival against false hope, a device employed in the service of subjugation. These psychological and emotive inquiries puts the Baroque in contact with a Decoloniality rooted in the traditions of hip hop culture. Her work utilizes text, drawing, painting, found materials, and sculpture to emphasize her ideas. Shellyne graduated with a BFA in Visual & Critical Studies From the School of Visual Arts and an MFA in Fine Art from CUNY Hunter College. She has had her work and projects exhibited at El Museo del Barrio, Queens Museum, New Museum and her work has recently been commissioned by the city of New York for a permanent public sculpture, which will serve as a monument to the people of the Bronx.

Francisca Benítez (b.1974) is an artist born and raised in Chile, living and working in New York since 1998. Her practice delves into the intersections between space, politics and language, working with different mediums including drawing, video, photography, performance and music. Her work has recently been shown at the New Britain Museum of American Art, the XII Havana Biennial in Cuba, the Jeu de Paume in Paris, France, and El Museo del Barrio in New York. She graduated as an architect from the University of Chile (1998) and Master in Fine Arts from Hunter College CUNY (2007).

Groana Melendez is a lens-based artist whose work focuses on the representation of marginalized peoples. She was raised between New York City and Santo Domingo and holds an MFA in Advanced Photographic Studies from the International Center of Photography-Bard Program. Groana graduated Magna Cum Laude with a Bachelor of Fine Arts in Art Photography from Syracuse University. She has participated in group exhibits in China and Guadalupe, as well solo shows in the New York Public Library, CUNY, and ICP-Bard's studio in Queens. She works and lives in the Bronx in New York City.

Melissa Calderón has exhibited her work at El Museo del Barrio, The Bronx Museum of the Arts, The Queens Museum, Socrates Sculpture Park, The Portland Museum of Art, Pioneer Works, the Schomburg Center for Research in Black Culture, Arsenal de la Puntilla and Galeria 20/20 in Puerto Rico, Art in Odd Places Festival, and Smack Mellon among others. She is a PEPATIAN artist; a South Bronx-based organization dedicated to creating, producing and supporting contemporary multi-disciplinary art by Latino and Bronx-based artists founded by visual artist Pepon Osorio and dance/choreographer Merian Soto. Moreover, she continues to be an advocate and activist for conscious arts revitalization in the South Bronx. She has been included in such books as *Frescos*, *50 contemporary artists from Puerto Rico*, *Strange Material: Storytelling through Textile*, and *EMERGENCY INDEX VOL. 4* 's annual performance publication. Melissa was born and bred in the Bronx.

Mi Casa No Es Su Casa is a guerrilla art project led by native New Yorkers based in Bushwick, that uses art + direct action to build a visible resistance to gentrification and displacement in NYC and beyond. The project's signs have been installed in front of homes and local small businesses in increasingly gentrified areas across NYC, including Bushwick, Crown Heights, Flatbush, Corona, Jackson Heights, The South Bronx, Chinatown, Harlem, Inwood, Portchester and New Jersey.

Jehdy Vargas, a New York based artist, seeks to link the past to the contemporary as she draws on her personal experience. In this process she hopes to engage in a transformative act which purges the present of its deep psychic impact, somewhat akin to a therapeutic experience. A person's history fuses with their present circumstances on many levels, carrying deep emotional impact. Through reflecting on the past, integrating it into the present, she draws the viewer into this psychic drama, hoping to relieve it of its limiting effects. She utilizes a journalistic approach to her work which involves shooting, printing, pasting, scanning, painting, and repeating this process until the primary mechanic image is obscured, potentially lost. Expanding beyond the use of canvas, she utilizes found objects which help define the image. Through this act she hopes to blur the line between past and present, create a transfigurative process.

Alicia Grullón moves between performance, video, and photography, channeling her interdisciplinary approach towards critiques on the politics of presence- an argument for the inclusion of disenfranchised communities in political and social spheres. Grullón's works have been shown in numerous group exhibitions including The 8th Floor, Franklin Furnace Archives, Bronx Museum of the Arts, BRIC House for Arts and Media, School of Visual Arts, El Museo del Barrio, Columbia University, Socrates Sculpture Park, Performa 11, and Art in Odd Places. She has received grants from the Puffin Foundation, Bronx Council on the Arts, the Department of Cultural Affairs of the City of New York, and Franklin Furnace Archives. She has participated in residencies in the United States and Korea among them New York University's Hemispheric Institute of Performance and Politics. She has presented for the 2017 Whitney Biennial with Occupy Museums, Creative Time Summit 2015, The Royal College of Art, United States Association for Art Educators, School of Visual Arts, and the American Museum of Natural History. Her work has been written about in the New York Times, Village Voice, Hyperallergic, Creative Time Reports, Art Fag City, ArtNet News, Blouin Artinfo, New York Daily News, The Columbia Spectator and Brooklyn Press.

Carlos Jesus Martinez Dominguez is a CARIBBEAN NEW YORKER, FATHER, ATHEIST ON SOME DAYS, NON THEIST AGNOSTIC ON OTHERS, APOSTATE, LEFTIST, SOCIALIST, AGITATOR, ETHICAL POLYAMORIST, HS DROPOUT, GED HOLDER, AUTODIDACT, EDUCATOR, DEBATER, WHITE PEOPLE FEARING, ALL PEOPLE LOVING, QUEERISH?, MARIJUANA ADVOCATING, HIP HOP, SNEAKER, COMIC AND SCI-FI LOVING NON LATINO/A/X IDENTIFYING DOMINICAN PUERTO RICAN INTERDISCIPLINARY ARTIST BORN ON A MILITARY BASE IN NORTH CAROLINA IN 1976. CARLOS JESUS MARTINEZ DOMINGUEZ A.K.A FEEGZ, FIGARO & FIRO173 HAS EXHIBITED TAUGHT AND SPOKEN IN DOZENS OF INSTITUTIONS NATIONALLY AND INTERNATIONALLY, WASHINGTON HEIGHTS NYC SINCE 84.

Roy Baizan is a Chicax documentary photographer and arts educator from the Bronx whose work focuses on community, identity, and family. Shortly after graduating from the International Center of Photography's free 10 week program at The Point- ICP @THE POINT he became a Teaching Assistant where he helps teach photography to youth in the Bronx and Manhattan. He has since worked for The Bronx Documentary Center, The Point, The Bronx River Art Center, and ICP continuing to pass forward the opportunities that were awarded to him through photography classes. Recently he graduated from the Visual Journalism and Documentary Practice Program at the International Center of Photography with the support of the Wall Street Journal Scholarship and Board of Directors Scholarship. His work has been featured in The New York Times, The Gothamist, America Magazine, and Riverdale Press.

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