

STUDY GUIDE

PEPATIÁN

Out of La Negrura/Out of Blackness in the Bronx: A Choreographic Collaboration Across Diaspora

A. INTRODUCTION

In Pepatián's *Out of La Negrura/Out of Blackness in the Bronx: A Choreographic Collaboration Across Diaspora*, we get a close-up look at the labor of dance. The film documents the complexities and intricacies of an artistic collaboration told through two intertwined stories: 1) the making of a dance work, and 2) the making of a community of women that emerges out of navigating difference while acknowledging and building common ground as Latina/women/artists in the Diaspora.

The careful and thoughtful work of the artists brings up questions about notions of blackness, *latinidad*, and sisterhood rooted in the experiences of Puerto Rican, Dominican, and other Latinx communities in the Bronx. Above all, this story reveals a process of transformation and the potential of human beings working collectively to produce new knowledge. Witnessing this process, helps us understand the role that dance can play in society to facilitate difficult and meaningful conversations while working together towards a common goal.

Timely and relevant, this project invites us to learn from these lessons in dance as we face broader challenges in our contemporary world from racial and gender violence, to climate chaos. May the integrity of the artistic journey and the commitment of the artists featured in this documentary fuel our own creativity and willingness to work with others to build a more just and equitable world.

Alicia Díaz, MFA
Co-Director Agua Dulce Dance Theater
Associate Professor of Dance, University of Richmond
Board member, PEPATIÁN

B. QUESTIONS FOR DISCUSSION

(see glossary)

1. What kinds of dance forms are involved in this project?
 - a. Can you identify which dance forms are of the African Diaspora?

2. How would you describe the movement of each one of the dance artists?
Rokafella:
Marion Ramírez:
Sita Frederick:

3. In what ways were the artists and their movement different from each other? In what ways were they similar?

4. How does the personal background of each dance artist inform their artistic work?
5. What challenges did the dance artists face working together?
6. How did the dance artists go about working through their differences?
7. What was common ground amongst three artists?
8. What did the artists learn from each other? Discuss specific examples.
9. How would you tell the story of this collaboration? What connections are illuminated over time?
10. How does this close following of a collaborative process teach us about how dance can be used as a tool for communication across difference?
11. How does this project offer traces of blackness / *negrura* as links to the African diaspora and the Latinx community in the Bronx?
12. What role does dance play in your life, your family, your community?

C. GLOSSARY

African diaspora --Communities of people descended from millions of Africans that were kidnapped, enslaved, and forcibly transported from Western and Central Africa to the Americas, the Caribbean, and Europe during the transatlantic slave trade or “Middle Passage” from the 1500s to the 1800s. The African diaspora has made significant contributions worldwide in music, dance, fashion, language, cuisine, and politics. Music and dance forms of the African include forms such as jazz, gospel, blues, salsa, reggae, calypso, capoeira, and hip hop.

choreographic collaboration – Artists working together to create a dance piece.

collaborative performance – A performance that is co-created by the artists that may include both choreographed and improvisational sections.

Hip-Hop – Hip Hop is an umbrella term for art, music, and dance created by African American and Puerto Rican youth in the Bronx in New York City in the early 1970s. Afrika Bambaataa of the hip hop collective Zulu Nation outlined the pillars of hip hop culture: MCing or rapping, beatboxing, DJing or turntablism, b-boying/b-girling or breakdancing, and graffiti art. Hip hop has served as a voice for the oppressed and as a form of cultural politics and activism toward social justice. Hip hop music follows in the footsteps of earlier African-American and Latino musical genres such as blues, jazz, rag-time, funk, salsa, and disco to become one of the most well-known genres worldwide.

Breakdance --Breaking emerged in the boroughs of New York City in the mid 70’s; with contributions from young African Americans and Puerto Ricans. Breakdance is an evolution from African American social dances like Lindy Hop, Tap, Jazz, Funk. Global movements belonging to Capoeira, Kung Fu, Salsa, African dance, Russian Kick dance and Gymnastics are found in Breakdance. [Source: All the Ladies Say Discussion Guide By Ana “Rokafella” Garcia, Jamee Shleiffer and Shanequa Green Full Circle Productions]

Poppin -- A dance influenced by robotic movements and accented by contractions of the muscles to the beats found in electronic funk music [Source: All the Ladies Say Discussion Guide By Ana “Rokafella” Garcia, Jamee Shleiffer and Shanequa Green Full Circle Productions]

Battle -- A performance format in which the dancers challenge each other and try to outdo each other in the presence of a cheering crowd. [Source: All the Ladies Say Discussion Guide By Ana “Rokafella” Garcia, Jamee Shleiffer and Shanequa Green Full Circle Productions]

Modern Dance -- A theatrical dance form developed during the early 20th century in the United States and Germany. Developed primarily by female dance artists, modern dance developed as an expressive art in opposition to the constraints of classical ballet.

Postmodern Dance -- A dance form developed during the 1960’s by a collective of radical experimental artists in The Judson Dance Theatre in New York City. They pushed conventional notions of dance by questioning the purpose of dance, how dances are made, who is considered a dancer, where dance can take place, and the relationship between audience and performer. Postmodern dance artists consider everyday movement as dance and believe everyone can dance. Collaboration and improvisation are valued and performances often take place in venues other than theaters with or without production elements.

Release Technique -- One of the dance techniques used in postmodern and contemporary dance. It prepares the body to work with ease by increasing body awareness, implementing anatomical principles and physical laws of movement, and eliciting imagery, such as strings moving the skeleton or moving inside water, to facilitate movement.

Improvisation -- Dancing without defining movement previously as opposed to performing memorized, choreographed movement. There are types of improvisational choreographic structures that use guidelines to define some features of the dance. These choreographic structures, also known as improvisation scores, can be very open, ie: simply establishing length, location, and number of dancers, or very closed, ie: predetermining theme, duration, sequence of events, and/or movement qualities and dynamics, and production elements. In both cases, the movement is composed in the moment of performance, making each performance a unique experience.

Contact Improvisation -- A partner dance developed in the 1970s by Steve Paxton in New York City. The form is informed by postmodern dance and the martial art Aikido. It is based on the physical principles of touch, momentum, and shared weight. Dancers maintain a constant point of contact as they move improvisationally exploring falling, rolling, counterbalance, supporting each other’s weight, and lifting each other. Sharing, cooperation, egalitarianism, and informality are central to the form. Contact Improvisation was conceived as a practice rather than a performative form, but elements of contact improvisation are also found throughout contemporary choreography and performance.

contemporary dance -- Refers to dance that is being made today rather than to a particular aesthetic or movement style. Contemporary dancers and choreographers make use of a multitude of physical techniques, present performances in theaters, outdoors, and in site-specific locations, and collaborate across disciplines.

Afro-Caribbean Dance -- is a shortened form for African-Caribbean. All forms of Afro-Caribbean dance have their roots in Africa. Afro-Caribbean dance includes the culture of the Caribbean with its mix of African as well as Indigenous and European influences.

Salsa -- A music and dance form that originated in New York City in the 1970s. It evolved from earlier dance forms such as Cha cha cha and Mambo and combined elements of Swing and Hustle, as well as Afro-Puerto Rican, Afro-Cuban and Afro-Caribbean dances such as Bomba, Guaguancó, and Panchanga.

[Source: All the Ladies Say Discussion Guide By Ana “Rokafella” Garcia, Jamee Shleiffer and Shanequa Green Full Circle Productions]

Authentic Movement -- In its simplest form, Authentic Movement is a mindful movement exploration between a mover and a witness which encourages the development of consciousness. The mover moves, with eyes closed, from an intention of mindfulness, non-judgmentally guided by inner impulses, sensations, emotions, and/or thoughts in the presence of a witness. The witness observes, carrying the majority of work in the beginning as he or she strives to see the mover while becoming aware of any personal projections or judgments. [Source: <https://adta.org/2015/08/18/what-is-authentic-movement/>]

partnering: Contemporary dance between two or more dancers that often explores weight sharing and different ways of supporting each other’s bodies in movement.

abstraction: Dealing with dance elements of time, space, energy, and the body rather than telling a literal stories or representing ideas or qualities in a work of art.

deconstruction: Breaking down of an idea, theory, action, or work of art into distinct parts in order to understand its meaning and complexities.

D. BIOS & LINKS

-Pepatián:

Founded in 1983 by award-winning artists Patti Bradshaw, Pepón Osorio and Merián Soto, and co-directed by Jane Gabriels since 1999, PEPATIÁN is a South Bronx-based organization dedicated to creating, producing and supporting contemporary multi-disciplinary art by Latinx and Bronx-based artists. pepatian.org

-Merián Soto

Artistic Director Merián Soto is the creator of Branch Dancing and Modal Practice. Her work has been presented across the US and internationally since the mid '80s. Soto is one of the Founding Artistic Directors, along with Patti Bradshaw and Pepón Osorio, of Pepatián, the Bronx-based, multi-disciplinary Latino arts organization. In that capacity, she developed, curated and produced numerous projects featuring new works by emerging Latino dance and performance artists, including the celebrated Rompeforma Festival presented in Puerto Rico from 1989-1996. Soto is known for her experiments with Salsa - the dance and music of Pan-Latino collective experiences - in critically acclaimed works such as *Así se baila un Son* (1999) *Prequel(a): Deconstruction of a Passion for Salsa* (2002) and *La Máquina del Tiempo* (2004). Since 2005 Soto has created an extensive series of dances with branches including two award winning works: *SoMoS* (2012) and the *One Year Wissahickon Park Project* (2007-08). Soto is the recipient of numerous awards including a New York Dance and Performance Award "BESSIE" for sustained choreographic achievement in 2000, a Greater Philadelphia Dance and Physical Theater Award “ROCKY” for her *One-Year Wissahickon Park Project* in 2008, a 2014 Bogliasco Fellowship and a 2015 Pew Fellowship in the Arts. A renowned educator, Soto is Professor of Dance at the Esther Boyer College of Music and Dance at Temple University. meriansoto.com

-Pepón Osorio

Best known for his large-scale baroque and polemically charged installations, Pepón Osorio merges conceptual art and community dynamics. Osorio’s work emphasizes the exhibition space as an intermediary between the social architecture of communities and the mainstream art world. He has worked with well over 25 communities across the U.S. and internationally, creating installations based on real life experiences. For almost two decades Pepón Osorio has been presenting work in unconventional places prior to exhibiting in a museum setting, thus exploring the subjectivity of meaning in art and the multiple mean-

ings that these installations achieve depending on their location. <https://tyler.temple.edu/faculty/pepon-osorio>

-Patti Bradshaw

Patti Bradshaw makes new theater works of imagined lives of poets, shifting episodic images taken from nature, and the subject of a legendary photograph among other inspirations. Her shows employ puppets, elaborate costume, dance, original text, video and performing objects in collaboration with skilled performers of all disciplines. Bradshaw has performed as a puppeteer in the works of Chris Maresca and Charles Allcroft. Before making object theater she was a dancer and choreographer. In addition to making her own dances she danced with the Celeste Hastings' Butoh Rockettes, was a founding member of Papatian along with Merian Soto and Pepon Osorio, and danced for choreographers Nadine Helstroffer, Valerie Striar, Renata Celichowska, Shiro Kondo and for Poppo and the GoGo Boys, among others. She was a member of the St. Ann's Warehouse Puppet Lab 2004-2009. Her object theater work has been seen in New York at St. Ann's Warehouse, the 92nd St Y Harkness Dance Center, Danspace Project at St. Mark's Church, Sarah Lawrence College, Dance Theater Workshop, and Judson Church among other venues. She has received support from the Jim Henson Foundation, Voice 4 Vision Puppet Festival, the 92nd St Y Harkness Dance Center, and was the 2011 Barbara Bray Ketchum artist-in-residence at Sarah Lawrence College, and a 2016 artist-in-residence at Brooklyn Studios for Dance. pattibradshaw.com

-Jane Gabriels, Ph.D.

Gabriels has worked in the South Bronx since 1999 at the non-profit arts organization Papatian. She received her PhD in Humanities, Interdisciplinary Studies at Concordia University (Montréal), and wrote about artists, creative process, and non-profits in the South Bronx, NY. Some of this work is published in the anthology, *Curating Live Arts: Critical Perspectives, Essays and Conversation in Theory and Practice* (Berghahn Books, 2018). As she completed her doctorate, she continued to direct Papatian and established several key projects in collaboration with artists, local venues and community centers: Hip-Hop Academy, Bronx Artists Now: Showcase & Conversation, Dance Your Future: Artist & Mentor Collaborative Residency, support for a newly emerging creative arts space in the Bronx, among other initiatives. As an independent curator/producer, she was invited to manage collaborative projects at the Bronx Museum of the Arts with The Point, C.D.C. and at Hostos Center for the Arts & Culture/Hostos Community College. In 2012, she graduated from the inaugural class at ICPP/Institute for Curatorial Practice in Performance (Wesleyan Univ), and was invited to co-organize symposiums on performance curation at L'université du Québec à Montréal (2014), Duke University (2015), and Concordia University (2017). She also co-edited *Curating Live Arts*, and a booklet, *Configurations in Motion: Performance curation and communities of color* (Concordia Univ, and Slippage: Culture|Technology| Performance, 2018). Her solo work has been presented at BAAD!/Bronx Academy of Arts and Dance, Wave Hill (Bronx), Panoply Lab, Dixon Place, Cornell University, Northwestern Univ; Casa del Popolo and Le Cagibi, Cafe Concret/Theater St. Catherine (Montreal), and Pony Local (St John's, Newfoundland). She created a dance theater project, "Becoming a Boogie-Down Rican" (based on her experiences working in the South Bronx), and through workshops, offers participants (from New Orleans to NYC to Leeds, U.K.) interdisciplinary approaches to creative process through movement and writing. janejaneproductions.com

- Jump It Up: Bronx Artist Spotlight Performance Series (2001-06)

Produced by Gabriels at Papatian - with the collaboration of BAAD! Bronx Academy of Arts and Dance, Pregones Theater, Hostos Center for the Arts & Culture, and the Bronx Museum of the Arts - Jump It Up was a two-week festival in Spring 2001 that developed into a six-year, bi-annual performance series that helped galvanize and raise the visibilities of performance and multidisciplinary artists, including: Caridad De La Luz, Alicia Díaz, Sita Frederick, Violeta Galagarza, Antonio Ramos, Noemí Segarra Ramírez, Rokafella, among many other artists. papatian.org

- Pregones Theater

Pregones was founded in 1979 when a group of artists led by Rosalba Rolón set out to create new works in the style of Caribbean and Latin American “colectivos” or performing ensembles. Soon established as a Bronx resident company with a home season, Pregones remains in the vanguard of an arts renaissance radiating throughout and beyond The Bronx. Spurred by stage and film icon Miriam Colón, PRTT, Puerto Rican Traveling Theater, was founded in 1967 as one of the first bilingual theater companies in all of the U.S. It is credited for nurturing the development of hundreds of Latino artists, legitimating cultural connections throughout the Spanish-speaking world, and pioneering models for community engagement. Following merger in 2014, our New York City season plays a decisive role in empowering underrepresented artists and audiences to claim their rightful place at the front of the American theater. [Source: pregone-sprtt.org].

-University Settlement

University Settlement is one of New York's most dynamic social service institutions with deep roots on the Lower East Side. [Source: universitysettlement.org].

COLLABORATING ARTISTS

Sita Frederick (Artistic Director, Areytos Performance Works) is a choreographer, performer, arts administrator and teacher based in New York City. After graduating from Swarthmore College, Frederick performed with Bessie-winning choreographers Jawole Willa Jo Zollar of Urban Bush Women and Merian Soto, co-founder of Papatian. In 2003, Frederick and visual artist José Miguel Ortiz co-founded Areytos Performance Works, a multi-disciplinary performance company that presents innovative contemporary dance-theatre rooted in Caribbean traditions and the principles of social justice. From 2007-2010 Frederick produced a body of work reinterpreting Afro-Cuban, Salsa and modern in "Maletumba II," "What Do You Dance On?," "Sirenas" and "Bembé, Salon, y Calle". Frederick's newest series explores the convergence of Gaga and Guloya, two African based Dominican traditions and the politics of black identity in the Dominican Diaspora, with site specific "Comparsa G" and work-in-progress "Batey y Macorix: Senderos de Carbón/Carbon Pathways" presented by the Hostos Center for the Arts and Culture with funding from the Rockefeller Foundation's NYC Cultural Innovation Fund. Frederick has received support from the Lower Manhattan Cultural Council, Northern Manhattan Arts Alliance, Bronx Action Lab, Puffin Foundation, Aaron Davis Hall's Fund for New Work, Harlem Dance Foundation, and Swarthmore College. Presenters of her work include Thelma Hill Performing Arts Center/Kumble Theater, Aaron Davis Hall/Harlem Stages, Pregones Theater, Lincoln Center Out-of-Doors, Papatian@Jacob's Pillow Inside/Out, Congress on Research in Dance, University of Texas in Austin, Cornell University, Bronx Academy of Arts and Dance, among others. In May of 2012, Frederick completed a Master of Fine Arts in New Media Art and Performance at Long Island University, Brooklyn. [Source: sitafrederick.com].

Hip-Hop dancer/choreographer **Ana "Rokafella" Garcia** began street performing with such crews such as The Transformers, The Breeze Team, and the New York City Float Committee. In '94 she ran into Kwikstep who urged her to audition for GhettOriginal- a Hip-Hop dance company. She was cast and became further exposed to the "old school" dance technique. After experiencing international appreciation for Hip-Hop, she decided to offer classes back home to prevent it's fading away. She has taught workshops at NYU and Howard as well as neighborhood high schools and community centers. The nonprofit company she co founded with her husband, "Full Circle Prod", serves the community with educational performances and multimedia urban-themed performances. They presented **Soular Power'd** on Broadway's New Victory Theater which received rave reviews, and was their Hip-Hop theater directorial debut. She is presently producing a documentary based on the challenging lifestyles of female break dancers featuring b girls from all over the world. She represents the positive image of a woman confident in both her Puerto Rican and Hip-Hop cultures. She believes this culture was born to help urban youth get through the ups and downs of life with something to hold on to. [Source: Fullcirclesouljahs.com]

Her first documentary film ALL THE LADIES SAY features the work of female breakdancers in the United States, including Aiko, Baby Love, Beta, Lady Champ, Severe and Vendetta. This film raises awareness of the female presence in Hip-hop and promotes the growth of this dance community in the United States and internationally. Discussions about femininity, motherhood and the representation of women in popular culture are a few of the themes explored by the dancers.

Puerto Rican dance artist, **Marion Ramírez**, is dedicated to the art of improvisation as a tool for experiencing bodily agency and empathy. She holds a BFA from The Laban Center London and an MFA at Temple University. Since 2003, she has been immersed in the practice of Kinetic Awareness and Body-Mind Centering®, and is currently completing a Certification in Somatic Movement Therapy (Dynamic Embodiment™) with Dr. Martha Eddy. She teaches Contact Improvisation and Somatics at Temple University in Philadelphia, as well in numerous international festivals in Cuba, Puerto Rico, Germany, and the US. As a movement specialist for children she has developed community arts work and curriculum for strengthening of bonds across generations while using a somatic approach to touch and movement. [Source: marionramirez.com].

DIRECTORS/CONSULTANTS

-Awilda Sterling-Duprey

Awilda Sterling-Duprey is an artist, dancer, and choreographer, and an important figure in Puerto Rico's art scene. Among many awards, she was a United States Artists Rolón Fellow in 2010. She is a founding member of Pisotón, the first experimental dance collective in Puerto Rico. Her performance practice combines Afro-Caribbean dance, jazz, and modern experimental movement. Sterling-Duprey has created and performed experimental dance works throughout New York City, Europe, Latin America, and the Caribbean. thinkingdance.net/articles/2018/09/04/5/A-Way-of-Being-Awilda-Sterling-Duprey-/

-Mildred Ruiz

A founding member of UNIVERSES, Ruiz is a playwright, actor and vocalist. Co-creator of: *Party People* (The Public Theater, Berkeley Repertory Theatre); *The Denver Project* (Curious Theatre Company); *One Shot in Lotus Position* (The War Anthology, Curious Theatre Company); *Blue Suite, Rhythmicity* (Humana Festival); *Slanguage* (New York Theatre Workshop); *The Ride* (playwright/actor); Alfred Jarry's *UBU: Enchained* (Teatr Polski in Poland). Toured with *Jazz at Lincoln Center: The Rhythm Road Tour*. universesonstage.com

-Dr. Myrna Nieves is a writer, cultural activist and educator. A founding member and professor at Boricua College, she was director for twenty years of its Winter Poetry Series.

Published works are: *Libreta de sueños (narraciones)* (1997), *Viaje a la lluvia, poemas* (2003), *El Caribe: paraíso y paradoja: visiones del intelectual en Alejo Capentier y Emilio Díaz Valcárcel* (2012) and she is the editor of *Breaking Ground: Anthology of Puerto Rican Women Writers in New York 1980-2012/ Abriendo caminos: antología de escritoras puertorriqueñas en Nueva York 1980-2012*.

She is also co-author of the collection of poetry and prose *Tripartita: Earth, Dreams, Powers* (1990); and co-author/compiler of the section of Puerto Rico for the anthologies *Mujeres como islas (cuentos, 2002)*, *Mujeres como islas II poemas* (2011) and the publications *Lugar sin límite* (1978), *Guaíza* (1986) and *Moradalsur* (2000). She produced and performed in *Directory of Dreams*, a dramatization of her narrative for the Nuyorican Poets Café (1999).

Her work has been anthologized in *Mujeres/98*; *Language Crossings: Negotiating the Self in a Multicultural World*; *Enlaces: Transnacionalidad-El Caribe y su Diáspora*; *Conversación entre escritoras del Caribe Hispano (Volume II)*, *Antología de la poesía cósmica puertorriqueña*, *Cuando narradoras latinoamericanas narran en Estados Unidos* and *Me No Habla With Acento. Contemporary Latino Poetry* (2011).

Awards and recognitions include Literary Award of the PEN Club of Puerto Rico (1998), guest writer at The Library of Congress for The National Conference of Puerto Rican Women (1997) and a recognition by its New York Chapter in 2007, "Outstanding Latina of the United States" by El Diario La Prensa (1998), Award for Contribution to Literature from the National Federation of Puerto Rican Pioneers (2001) and Professional Achievement Award in Literature from Boricua College (2008).

Nieves earned a BA in World Literature at the University of Puerto Rico (Magna Cum Laude), a MA in Spanish at Columbia University, and a Ph.D. in Latin American and Caribbean Literature at New York University.

www.youtube.com/watch?v=sQPTN2U3vB0&feature=player_embedded

EDITOR

Naeema Jamilah Torres is a current graduate student at Northwestern University, pursuing an MFA in Documentary Media where she is working on her thesis documentary exploring the legacy of an 1811 slave revolt near New Orleans. Originally from New York City, Naeema is a graduate of CUNY City College where she earned a BFA in Film and Video in 2010. She has done media production for a variety of non-profit organizations and independent artists around New York and had a seven-year career in content distribution, working for top home entertainment companies such as HBO. Naeema is interested in producing and directing documentaries that capture nuanced experiences of urban life, womanhood and complex ethnic identities in the Americas. scrappersfilmgroup.com/team

PHOTOGRAPHER

Marisol Díaz-Gordon is a Bronx-born and raised Puerto Rican photographer. She received a Bachelor of Arts degree in photography from the City University of New York (2002), and an Associates Degree in Advertising Arts /Computer Graphics from Bronx Community College (1993). Her personal work has been exhibited in several galleries and alternative spaces in New York, including En Foco (2000 and 2011), George Eastman House in Rochester, NY (2008), and El Taller Boricua Gallery in NYC (2006). She was nominated by En Foco in 2008 for a commission with George Eastman House International Museum of Photography to document landscapes in Puerto Rico. That work was included in its traveling exhibition series, shown at venues such as the Andy Warhol Museum in Pittsburgh, PA (2009) and is in the permanent collection of George Eastman House International Museum of Photography. In 2016 - 2017 her work was collected and exhibited by ArtViews Gallery - Montefiore. In 2017 she was commissioned by ArtViews Gallery for work to be exhibited in Spring 2017 and again in 2018. She is a participant in the Bronx Artist Documentary Project (2014). From 1998 - 2011 she worked with En Foco a non-profit organization that helps to promote photographers of color. As program director at En Foco she curated shows in the Bronx, Manhattan, Brooklyn and Queens, as well as incorporated educational programs for photographers. She has received multiple awards from the New York Press Photographers Association, as well as grants from the NYC Department of Cultural Affairs' Art Fund through the Bronx Council on the Arts (2009), three BRIO Awards from the Bronx Council on the Arts (2004, 2007, 2009), the Local Hero Award from Bank of America (2011), a Citation of Merit from the Bronx Borough President Adolfo Carrión (2007), and the NY State Senate Award for her contribution to the arts in her community (2002). Díaz-Gordon's has documented performances at Hostos Center for the Arts & Culture, and she is the official photographer for Pregones and the Puerto Rican Traveling Theater. For over 10 years she has been the principal photographer for Papatian. She was the Photo Editor/Chief Photographer for the Riverdale Press (Jan 2012 - Dec 2014); she is currently a Freelance Photographer for Newsday and as of February 2018 with amNewYork; Freelance photographer for *FORDHAM* magazine. From 2005 - 2015 she was as a teaching artist for the Bronx River Art Center where she taught, darkroom photography, digital photog-

raphy, from ages 8 to adults, at the community center as well as in Middle School and High School. In January 2014 she accepted the position as Adjunct Lecturer at City College the City University of New York/CUNY where she teaches Photojournalism and has taught Photography as Visual Perception and Photo II (advance darkroom techniques). marisoldiaz.com

VIDEOGRAPHER

Jose Miguel Ortiz is a painter, arts educator and multi-media artist committed to connecting art with our everyday world. His paintings layer symbols and myths to create possibilities for connection between all peoples and cultures; to achieve this effect, he uses a mixture of photography, printmaking, collage and paint to reveal our common existence. These same artistic sources influence his art-making conversation with other communities. In 200 he was selected to participate in the MTA: Arts for Transit Project. His work "Many Trails" was commissioned for the 183rd Street and Jerome Avenue subway stop on the #4 line in the Bronx. His work has also been exhibited in galleries throughout the NYC region. In addition, Jose has curated visual art shows, designed sets for choreographer Sita Frederick and was a key collaborator on several large-scale multi-media installation projects at the Bronx Museum of the Arts and at The Point, CDC. Jose is on the Board of Directors for Point-of-Encounter, a volunteer outreach organization that supports community groups with health and art-making projects in Brazil. In his second project in the Brazilian town of Recife, he organized over 100 volunteers and local community members to paint a 50ft mural of The Tree of Life and its relation to neighborhood history. Jose is also co-founder of the Washington Heights multi-disciplinary cultural organization, AREYTOS (Gatherings). Dedicated to creating community-based projects that nurture the arts in the Dominican community, Areytos produces workshops and other public events to celebrate the specifically African and Indigenous arts and culture of the Dominican diaspora in 2006, he traveled to Santiago, Chile to study with performance and visual artist Josefina Baez at the International Ay Ombe Theatre Retreat and was selected for scholarship at Bob Blackburn Printmaker's Workshop in NYC. Jose holds a Bachelor of Fine Arts from the School of Visual Arts, NYC. José was Program Director at The Children's Art Carnival, for 8 years. The CAC in Harlem, NYC is a nationally recognized arts organization that provides arts -education, vocational training and life-long learning experiences for young people in NYC. After a brief hiatus from the world of Art Education for an opportunity in the Film industry, he has returned to Art Education through the Joan Mitchell Foundation as Professional Development Program Coordinator. The Joan Mitchell Foundations' Art Education Program provides emerging artists an opportunity to teach comprehensive visual art classes to young people throughout New York City while pursuing their careers in the visual arts. sitafrederick.com/node/53

E. OTHER RESOURCES

Bronx-based Artists and Non-profit Organizations timeline, 1840-2014

(available on the home page: pepatian.org)

Also distributed by Third World Newsreel:

Roka, Co-Director/Consultant, PEPATIAN

All the Ladies Say - <http://www.twn.org/catalog/pages/cpage.aspx?rec=1368&card=price>

All the Ladies Say - Discussion Guide By Ana "Rokafella" Garcia, Jamee Shleiffer and Shanequa Green Full Circle Productions.

Caridad De La Luz/La Bruja, Co-Director/Consultant, PEPATIAN

La Bruja: A Witch from the Bronx

<http://www.twn.org/catalog/pages/cpage.aspx?rec=1160&card=price>

F. **MUSIC LINKS**

“*Adios mis ojitos*” (remix of Bomba song by Rafael Cepeda)
<https://www.youtube.com/watch?v=dA8LHwbzldI>

“*Oye Mi Canto*” by N.O.R.E.
<https://www.youtube.com/watch?v=ieRr87aawy0>

! THANK YOU !

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