

ACKNOWLEDGEMENTS

The exhibition *Constant Storm: Art from Puerto Rico and the Diaspora* comes a year late, having been postponed from 2020 due to the COVID-19 pandemic and lockdown. On behalf of the entire CAM team, we extend our most heartfelt *gracias* to the exhibition artists for their patience in agreeing to the postponement. They have contributed beautifully realized and insightful works, some created especially for the exhibition. These are sure to illuminate our appreciation and understanding of contemporary Puerto Rican art and culture for years to come.

The very talented faculty and staff of CAM organized every aspect of the project. Director Margaret Miller unfailingly championed and supported the exhibition. Shannon Annis, Curator of the Collection and Exhibitions Manager, orchestrated the management of the exhibition, as assisted by Curatorial Associate/Preparator Eric Jonas. Exhibitions Designer Tony Palms worked closely with the artists to design the show while collaborating with Jonas to install the works. Student Tijonne Allen assisted with the installation. Curator of Education Leslie Elsasser arranged outreach and educational events and opportunities for students and the public. New Media Curator Don Fuller and Graphic Designer Marty De la Cruz created and distributed our printed and digital publications, with photography by Will Lytch. Program Coordinator Amy Allison worked with all members of the team to ensure a smooth operation. Chief of Security David Waterman oversaw visitor services. Communications Specialist Mark Fredricks coordinated Miguel Luciano's residency as well as additional media outreach. Deputy Director for Business Operations Randall West managed all budgetary and business matters.

We would additionally like to thank Dr. Alessandra Rosa, Visiting Instructor in the USF Sociology Department, for her contributions to the symposium "*Bregando with Disasters: Post-Hurricane Maria Realities and Resiliencies*," Dr. Laura Harrison and her team from the USF Access 3D Lab, for providing a 3D virtual tour of the exhibition; Dr. Bárbara Cruz and her team from the USF College of Education, for producing the 19th edition of *InsideART* curricula for K-12 education; and Julia Taveras, of the iFilm Translation Board!, San Juan, for translating exhibition texts.

We are also very appreciative for the services provided by St. Cate Fine Arts preparators, Mike Cannata, Jordan Kramer, Karina Mago and Kodi Thompson, lead by Kenny Jensen; Eliezer Pagan, of The Wooden Box, for coordinating shipping from San Juan; Embajada in San Juan for the loan of Jorge González Santos' work; and Lehmann Maupin Gallery, for facilitating the loan and transport of Angel Otero's work from New York.

— Noel Smith, Former CAM Deputy Director and Curator of Latin American and Caribbean Art, and Christian Viveros-Fauné, CAM Curator-at-Large



Jorge González Santos, *Toail (Aiba Buya)*, 2021
Angel Otero, *September Elegy*, 2017



Sofía Gallisá Muriente & Natalia Lassalle-Morillo
Foreign in a Domestic Sense, 2021

FOREWORD

Constant Storm: Art from Puerto Rico and the Diaspora brings together several generations of artists living on the archipelago and others who have left and are working in communities in New Jersey, New York, and Florida. The core theme of the exhibition is reflected in the title; it offers diverse perspectives from artists responding to and reflecting on weather disasters brought on by climate change like Hurricane Maria, along with continuing social, political, and economic difficulties in Puerto Rico. The curators have included artists that confront these issues and embrace ideas and strategies for constant renewal.

This exhibition was curated collaboratively by Noel Smith, Former Deputy Director of the Contemporary Art Museum and Curator of Latin American and Caribbean Art; and Christian Viveros-Fauné, Curator at Large. Both Noel and Christian made studio visits in Puerto Rico and at various locations in mainland United States to develop this exhibition.

The past 17 months have been a time of intense self-reflection and realignment in response to the continuing COVID pandemic and marked by significant social and civic unrest. The USF Contemporary Art Museum is

committed to serving as a platform through its temporary exhibitions and related educational programs designed to raise awareness, explore issues, and provoke action. The curatorial premise and process of organizing *Constant Storm* is a testament to these values.

Constant Storm: Art from Puerto Rico and the Diaspora is made possible by grants from the National Endowment for the Arts and the Florida Division of Arts and Culture, and with support from the Tampa Bay Rays and the Tampa Bay Rowdies. The symposium "*Bregando with Disasters: Post Hurricane Maria Realities and Resiliencies*" is supported by a Humanities Centers Grant from Florida Humanities.

My deep appreciation to the curators, participating artists, funders, and the staff for organizing this timely exhibition.

— Margaret Miller
Director and Professor
USF Institute for Research in Art



Installation view of *Constant Storm*.
left to right: art by Karlo Andrei Ibarra,
Rogelio Báez Vega, Jezabeth Roca González,
Wanda Raimundi-Ortiz and Miguel Luciano.



Installation view of *Constant Storm*. left: Yiyo Tirado Rivera, *Castillo de arena I (Normandie)/Sand Castle I (Normandie)*, 2019/2021; *Caribe Hostil*, 2020. right: Gamaliel Rodríguez, *Figure 1827 (PSE)*, 2018; *Figure 1832 (PSE)*, 2018; *Figure 1851 (MAZ)*, 2021; *Figure 1852 (BQN)*, 2021

Cover image: Sofía Gallisá Muriente & Natalia Lassalle-Morillo, *Foreign in a Domestic Sense* (video still), 2021

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College of The Arts
Institute for Research in Art
Contemporary Art Museum

Constant Storm: Art from Puerto Rico and the Diaspora is made possible by a grant from the National Endowment for the Arts, sponsored in part by the State of Florida, Department of State, Division of Arts and Culture and the Florida Council on Arts and Culture, and supported by the Tampa Bay Rays and the Tampa Bay Rowdies. The symposium *Bregando with Disasters: Post Hurricane Maria Realities and Resiliencies* is supported by a Humanities Centers Grant from Florida Humanities. The USF Contemporary Art Museum is accredited by the American Alliance of Museums.



CONSTANT STORM

Art from Puerto Rico and the Diaspora



September 24 – December 4, 2021

Rogelio Báez Vega // Sofía Gallisá Muriente // Jorge González Santos // Karlo Andrei Ibarra // Ivelisse Jiménez
Natalia Lassalle-Morillo // Miguel Luciano // SkittLeZ-Ortiz // Angel Otero // Wanda Raimundi-Ortiz
Gabriel Ramos // Jezabeth Roca González // Gamaliel Rodríguez // Yiyo Tirado Rivera

CURATORIAL ESSAY

*La tormenta es poderosa, y yo la he desafiado. El abismo es tenebroso, y yo no lo he temido. El mar es peligroso y yo lo he cruzado.*¹

—Luisa Capetillo, *Influencias de las ideas modernas: Notas y apuntes*, 1916

Constant Storm: Art from Puerto Rico and the Diaspora gathers together recent art by contemporary artists who work on and away from the archipelago. It includes drawing, painting, sculpture, photography, video, installation, and socially engaged practice. The array of works strives for a biennial feel, a snapshot of the artists' current artistic practices as they participate in the international discourse on visual arts.

The hinge upon which this exhibition turns is the passage of Hurricane Maria, which devastated the islands of the northeast Caribbean with Category 5 winds on September 20, 2017. Faced with the greatest natural catastrophe in their history, Puerto Ricans found themselves *bregando* (dealing) with a host of disasters after the disaster—with scant assistance from the U.S.

In works that range from joyous to somber, these artists celebrate their culture while recognizing the endemic problems that exacerbate the devastation the storm brought. These problems include emigration, the legacy of colonialism, U.S. domination, the archipelago's emphasis on a service economy, a threatened environment, racism and shifting identities, the loss of traditional ways of life, and more. Pictures of a still fragile recovery, the artworks that animate this exhibition are records of a true constant storm.

Wanda Raimundi-Ortiz's *Exodus / Pilgrimage* (2019) addresses the violence of Hurricane Maria and the resilience of Puerto Ricans as they fled their homes for safe harbor in Central Florida. Her performance is documented in a video and photographs, and by the spectacular dress she created from blue FEMA tarps collected in Puerto Rico. Her outfit includes a regal headdress, trailed by a debris-studded train patterned after traditional Afro-Puerto Rican costumes. In the video *Cessa and Chuleta Talk Gringo Lingo*, *Cessa* (played by the artist SkittleZ-Ortiz) and *Chuleta* (Raimundi-Ortiz) sit in a Bronx diner anticipating the arrival of Congresswoman Alexandria Ocasio-Cortez (herself a Puerto Rican). *Cessa* and *Chuleta* engage in code-switching. *Chuleta's* standard American English collides with SkittleZ's Nuyorican, producing a hilarious and revelatory take on both languages.

Sofía Gallisá Muriente and Natalia Lassalle-Morillo have collaborated in a video installation work, *Foreign in a Domestic Sense* (2021), that explores the experiences of Puerto Ricans newly displaced in Florida. After Maria, over 200,000 Puerto Ricans moved to Florida. Many have stayed. Today, Florida has the largest concentration of Puerto Ricans on the mainland. For three weeks in June and July 2021, the artists travelled the I-4 interstate corridor that runs through Central Florida, interviewing and filming recent immigrants to Orlando, Kissimmee, Cape Canaveral, and Tampa. Prior to their arrival in Florida, the artists conducted extensive research with relatives, friends, and scholars living in the state to inform themselves about the urgent issues affecting this population. These include health care, political participation, housing, and employment. Through fictional and non-fictional narratives, the artists have arrived at a portrait of how this community is reconfiguring Puerto Rican identity and the culture of the future.

Jorge González Santos is interested in producing new narratives between the indigenous and the modern—between the Pre-Columbian Taino culture of the Boricua and the western culture imposed on the archipelago by European



Ivelisse Jiménez, *Gelid Flow #4, Gelid Flow #3*, 2021

colonization.² In his installation *Toali (Aiba Buya)*, González Santos explores how land is acknowledged and commemorated through artistic practice. Two drawings represent Taino images associated with crops, sowed fields, and plant spirits: a *zemí*, or carved stone head, as well as a pattern for weaving. These drawings are accompanied by agricultural tools the artist himself created from indigenous materials: an *escobilla* (a broom for clearing paths) and a *coa* (a polished wooden stick used to plow and sow). By layering ancient and modern imagery and materials, he brings into focus the simultaneous presence of the past and the present, pivotal to understanding the history and cultural diversity of the Caribbean.

With the sculpture *Pimp My Piragua*, Miguel Luciano celebrates the piragua, an icy treat sold in Puerto Rico and throughout the diaspora. Luciano's mobile cart is a travelling party, with video, music, and lights. In performances, he serves *piraguas* to lucky onlookers, shaving ice from a big block and sweetening it with his own brightly colored syrups. In two large-scale paintings, Luciano also addresses the United States' colonialist treatment of Puerto Rico and its people. Colorful imagery borrowed from vintage produce labels jostles with cartoon-like birds and bunnies representing the island. In *Vulture Brand Yams*, an American eagle—a symbol of U.S. dominance—is attacked by birds bearing machedes. In *Barceloneta Bunnies*, drugged and maimed bunnies cavort among references to the town of Barceloneta, formerly the site of a U.S. population control program. *Barceloneta* currently boasts the fifth largest pharmaceutical industry in the world, as aided by tax laws skewed towards foreign investment.

Karlo Andrei Ibarra employs a wide variety of media, often with an eye to hijacking contemporary art forms to address Puerto Rico's subordinate position as an unincorporated territory of the United States. *Niebla (Fog)*, for instance, is composed of 60 modest-sized canvases tied together to create a large-scale monochrome work. Ibarra painted each canvas separately allowing for surface variations—from pale grays to light pinks to soft browns—but Ibarra's "paint" is made from toxic coal ash collected from the AES power plant incinerator in the town of Peñuelas. Exposure to coal ash has been

¹ *The storm is powerful, and I have defied it. The abyss is forbidding, and I have not feared it. The sea is dangerous and I have crossed it.*

² *Boricua* is the Taino name for Puerto Rico and its people. The Taino populated Puerto Rico at the time of Columbus' arrival in 1492. Although by the mid 1500s the majority would die from diseases and slavery, there remains a sizeable presence of Taino DNA in the population and culture of modern-day Puerto Rico.

linked to bladder, stomach, skin, lung and kidney cancers, as well as asthma, emphysema and infertility. Through his minimalist installation, Ibarra joins a growing movement calling attention to the dangers posed by the operations of this global, U.S.-based energy giant.

Yiyo Tirado Rivera scrutinizes the tourist industry in Puerto Rico in two remarkably effective works. The Caribe Hilton Hotel, opened in 1949, is today one of the premier luxury resorts in Puerto Rico; it was promoted, financed, and built by the Puerto Rico Industrial Development Company (PRIDCO), itself created in 1942 to create an inexpensive base for U.S. industry. The neon sculpture *Caribe Hotel* mirrors and mocks the hotel's original sign, substituting *Hostil* (hostile) for *Hostel* in cool blue lettering. *Castillo de arena / (Normandie)* refers to another iconic hotel, inspired by the transatlantic passenger ship the SS Normandie. A cast-sand mold of the building sits atop another mound of sand that will deteriorate over the course of the exhibition. In a broader sense, the works speak of unwise and short-sighted policies and decisions: creating a service-based economy at the expense of a strong-island based one, and building on the shifting sands of an island in the era of climate change.

In a practice generally concerned with ephemerality and the potential of line and shape, Gabriel Ramos's untitled installation of wire sculptures carries a heft far beyond its apparent fragility. Inspired by childhood memories, he creates works that recall the decorative and utilitarian ironwork that is a distinct feature of Puerto Rican architecture. The colonial-era buildings of Old San Juan are festooned with lacy balustrades and railings; its humbler residential streets are lined with more abstract designs. As if snatching strains of *bomba* and *plena* from the atmosphere, Ramos blends in references to music and to Afro-Caribbean artisanal traditions in the bends and balances of his forms. The sinuous lines of his sculptures are also followed by shadows, like memories after an event, doubling and blurring the meanings of the sculptures.

Memory also plays a leading role in the making of Angel Otero's paintings. Otero's unusual technique relies on oil paint applied to a Plexiglas surface, dried, peeled off in "skins," and subsequently draped on fabric. Like Arnaldo Roche (1955–2018), the Puerto Rican neo-expressionist painter to whom *Dreaming in Blue (To Arnaldo Roche)* pays homage, Otero conducts an intense examination of the self within the shifting racial, cultural, and geographic contexts of Caribbean identity. Otero swirls splashes of Roche's azure palette around a central piece of blue fabric—reminiscent of a bedspread or a curtain—while layering meditations on art history, domesticity, and his own childhood into a single work. *September Elegy* presents a central tombstone-like swath of black paint atop a multicolored surface. As a presence, it resembles the void Hurricane Maria left on the landscape four years ago.

Rogelio Báez Vega's large-scale painting *ID. Escuela Tomás Carrión Maduro, Santurce, Puerto Rico - New on the Market*, is part of a new series tentatively titled "De memoria" (From Memory). His richly textured canvases often portray iconic modernist buildings dating from Puerto Rico's post war modernization boom. Sometimes shown overgrown by the archipelago's lush vegetation, his images create a narrative that implies a dystopian, failed future. However, with the private sale of the Escuela Tomás Carrión Maduro, a public school, Báez Vega also announces that that future is here. The painting's layers of oil, beeswax, and gold pigment endow the weathered building with a tactile glow, offset by a general air of neglect in addition to the image's deadpan presentation as real estate. One of many neighborhood public schools closed since Maria, the privatization of the Escuela Tomás Carrión represents the loss of the neighborhood institutions the artist cherishes, while providing a sign of the dystopian future he fears.

Artist Gamaliel Rodríguez is also concerned with apocalyptic visions. His series of mixed media drawings present eerie views of airport control towers from four different airports in Puerto Rico. These control towers were disabled

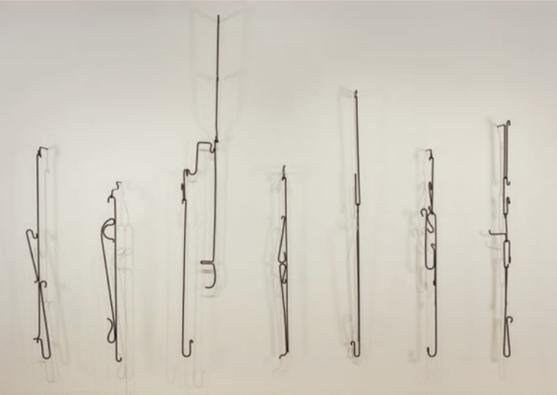
when Maria destroyed Puerto Rico's already fragile power grid. Neglected even before the storm, the airports these towers served constituted entrances and exits for Puerto Ricans. After Maria, flights to the mainland U.S. cost as much as \$2,000; during the COVID-19 pandemic they dropped to under \$100. Rodríguez recognizes his contemporary moment. These towers are meticulously drafted in otherworldly purples, reds, and grays, and bristle with antennas and tropical plants. Their functions as connections to global infrastructure are lost. They remain defeated dystopian monuments, toppled by the rigors of nature, time, and politics.

Ivelisse Jiménez started working on *Gelid Flow #3* and *Gelid Flow #4* right after Hurricane Maria altered Puerto Rico's landscape and the lives of its inhabitants. In these pieces she traps enamel paint within sheets of vinyl plastic that she then exposes to the elements to provoke decay and, hopefully, questions about humans' interactions with nature. She hangs these sheets vertically near to the museum window to allow daylight to reveal additional patterns. The paintings act like a stained-glass window, or a prism, while inviting meditations on the limitations of human understanding. According to the artist her work presents "a way of exploring the complex relations between consciousness and experience, and a way to work through the complexities around me and to communicate a sense of fluidity and impermanence."

Jezebeth Roca González hails from Añasco, a small town in rural, western Puerto Rico that they call "an island within an island." González often uses their grandparents' domestic space as a center for videos and installations, sometimes employing soil, plants, and agricultural products as part of their artwork. While their family has remained in Puerto Rico, González is part of the diaspora, living between Añasco and the United States. They collaborate with family through stories and actions to explore that duality as well as issues of racism, land migration, the enduring effects of colonialism, and how rapid change threatens family life. The video *La fábula de Luisa* focuses on González's grandmother, "Abuela Luisa." *A fábula*, or fable, carries a moral lesson or advice, but it can also generate legends that narrate the actions of gods or heroes of antiquity. In the case of Abuela Luisa, her stories elevate the experience of an extraordinary woman as she navigates the twists and turns of her own life.

— Noel Smith, CAM Deputy Director and Curator of Latin American and Caribbean Art

Gabriel Ramos, *Línea de reja 4; Línea de reja 5; Líneas de platano; Línea de reja 2; Caída de platano; Línea de reja 1; Línea de reja 6; Línea de reja 3*, 2021



ABOUT THE ARTISTS

ROGELIO BÁEZ VEGA (Santurce, Puerto Rico, 1974)
Lives and works in Santurce and New York.

Rogelio Báez Vega is a painter, sculptor, and installation artist. Themes of architecture and special habitats are the focus of his practice. He was awarded the Pollock-Krasner Foundation Emergency Grant, the Joan Mitchell Foundation Emergency Grant, and the Gottlieb Foundation Emergency Grant. His work has been shown at KM 0.2 (Santurce, PR); the Museo de Arte y Diseño de Miramar (San Juan, PR); the Museum of Contemporary Photography (Chicago, IL); and the Museo de Arte de Puerto Rico (San Juan, PR). His work is represented in the collections of the Museo de Arte de Puerto Rico; Oriental Bank & Trust (PR); and the Museo de Arte Contemporáneo (San Luis Potosí, Mexico).

SOFÍA GALLISÁ MURIENTE (San Juan, Puerto Rico, 1986)
Lives and works in San Juan.

Sofía Gallisá Muriente is a visual artist working mainly with video, film, photography, and text. She has been an artist-in-residence at Museo La Ene (Buenos Aires, Argentina); Alice Yard (Port of Spain, Trinidad & Tobago); and Oficina para la Acción Urbana (Tenerife, Spain). Her work has been shown in the Whitney Biennial (New York); San Juan Polygraphic Triennial (PR); Los Angeles Contemporary Exhibitions; the Museum of Latin American Art of Buenos Aires (Argentina); and more recently at ifa Galerie (Berlin, Germany). From 2014 to 2020 she served as co-director of Beta-Local, dedicated to fostering knowledge exchange and transdisciplinary practices in Puerto Rico. She has been awarded a 2021 Smithsonian Artist Research Fellowship.

JORGE GONZÁLEZ SANTOS (Puerto Rico, 1981)
Lives and works in San Juan.

Jorge González Santos' recent work serves as a platform for the recuperation of marginalized vernacular material culture, but also as a continuous attempt to produce new narratives between the indigenous and the modern. Jorge González Santos is a 2012 participant in La Práctica, the nine-month residency program at Beta-Local (San Juan, PR) and has since worked with that institution to create pedagogical connections with the university system in Puerto Rico. He has shown his work internationally, including at the International Studio Curatorial Program (New York); Arte Rio; SITELines 2016 Santa Fe Biennial; Davidoff Residency Program in the Flora Ars & Natura Program (Bogotá); Under the Mango Tree: Ulterior Sites of Learning, organized by the Institut für Auslandsbeziehungen, documenta 14 (Kassel); and Una Certa Investigación sobre las Imágenes, Tenerife Espacio para las Artes.

KARLO ANDREI IBARRA (Puerto Rico, 1982)
Lives and works in San Juan.

Karlo Andrei Ibarra is an artist and cultural manager. His work has been shown widely including in Cuba, El Salvador, Panama, Mexico, Brazil, Canada, Netherlands, Spain, Sweden, Poland, Norway, Taiwan, China, and the U.S. He has participated in the Biennial of Bucharest (Romania); the San Juan Poly-Graphic Triennial of San Juan, Latin America, and the Caribbean (PR); and in the Moscow International Biennial of Young Art. His work is represented in the collections of the Museo de Arte y Diseño Contemporáneo de San José (San José, Costa Rica); the Museo y Centro de Estudios Humanísticos Dra. Josefina Camacho de la Nuez, Universidad del Turabo, (Gurabo, PR); the Cisneros Fontanals Collection (Miami, FL); and the Museo de Arte Contemporáneo (Buenos Aires, Argentina). He is the co-founder of the contemporary art space KM 0.2 in Santurce, PR.

IVELISSE JIMÉNEZ (Ciales, Puerto Rico, 1966)
Lives and works in San Juan and New York.

Ivelisse Jiménez is a painter and installation artist. Her work has been shown at the Casa de Los Contratruertes (San Juan, PR); the Museo de Arte de Puerto Rico (San Juan, PR); University of North Carolina Chapel Hill; Galería Jacob Karpio (Bogotá, Colombia); and the Lehman College Art Gallery (The Bronx, NY). Jiménez is a



Jezebeth Roca González, *La fábula de Luisa*, 2021

IVELISSE JIMÉNEZ cont. recipient of a Joan Mitchell Award for painters and sculptors, a Gottlieb Foundation grant, and was artist-in-residence at Ox-Bow (Saugatuck, Michigan) and MASS MoCA (North Adams, MA).

MIGUEL LUCIANO (San Juan, Puerto Rico, 1972)
Lives and works in New York.

Miguel Luciano is a multimedia visual artist whose work explores themes of history, popular culture, social justice, and migration. His work has been exhibited nationally and internationally, including at the Mercosul Biennial (Brazil); El Museo Nacional de Bellas Artes de la Habana (Cuba); The San Juan Poly-Graphic Triennial (PR); The Smithsonian American Art Museum (Washington, DC); and the Metropolitan Museum of Art (New York). He is the recipient of numerous grants and awards, including the Louis Comfort Tiffany Award Grant and the Joan Mitchell Foundation Painters and Sculptors Award. His work is in the permanent collections of The Smithsonian American Art Museum (Washington, DC); The Brooklyn Museum (NY); El Museo del Barrio (NY); and the Museo de Arte de Puerto Rico (San Juan, PR). He is currently an artist-in-residence within The Metropolitan Museum of Art's Civic Practice Partnership Residency Program.

NATALIA LASSALLE-MORILLO (Río Piedras, Puerto Rico, 1991)
Lives and works between Puerto Rico and Los Angeles.

Natalia Lassalle-Morillo is a filmmaker, visual artist, and educator. Her work fuses documentary and embodied performance to decentralize canonical narratives and reimagine individual and collective histories. Her recent exhibitions, screenings, and performances include: *Retino* at the Seoul Museum of Art (South Korea); *La Ruta* at the Museum of Contemporary Photography (Chicago, IL); and *(anti gone)* at the Walt Disney Modular Theatre (Valencia, CA). Fellowships and residencies include The Harbor (Beta-Local, PR); Fonderie Darling (Montreal); La Espectacular (Diagonal, PR); Miami Light Project (Miami, FL); and Kovent (Catalonia, Spain).

ANGEL OTERO (Santurce, Puerto Rico, 1981)
Lives and works in Brooklyn, New York.

Angel Otero is best known for his process-based paintings, collages, and sculptural works that venerate the inherent qualities of his material of choice, oil paint. Solo exhibitions of his work have been organized at Bronx Museum of the Arts (NYC); Contemporary Arts Museum (Houston, TX); Centro Atlántico de Arte Moderno (The Canary Islands, Spain); SCAD Museum of Art (Savannah, GA); and Contemporary Art Museum (Raleigh, NC). Recent group exhibitions featuring his work have been presented at Pérez Art Museum (Miami, FL); Museum of the African Diaspora (San Francisco, CA); and the Wexner Center for the Arts (Columbus, OH). Otero is the recipient of the Leonore Annenberg Fellowship in the Visual Arts.

WANDA RAIMUNDI-ORTIZ (The Bronx, NY, 1973)
Lives and works in Orlando, FL.

Wanda Raimundi-Ortiz is an interdisciplinary visual and performance artist. She is interested in pop, hip-hop, and comic culture, portraying their intersections in murals, performance, and video-based works. She is the recipient of an Artists-in-Action Award from the Art & History Museums (Maitland, FL); a University of

WANDA RAIMUNDI-ORTIZ cont. Central Florida (UCF) Women of Distinction Award; and a Franklin Furnace Grant for performance (Brooklyn, NY). She is also a United States Artist Fellow nominee; a UCF's Woman Making History honoree; and a Smithsonian National Portrait Gallery's Outwin Boochever Portrait Competition semifinalist. Raimundi-Ortiz is an associate professor at the University of Central Florida (Orlando).

SKITTLEZ-ORTIZ
SkittleZ-Ortiz is a Latinx singer, actor, and content creator from the Bronx.

With over 23K subscribers and over 12 million views, SkittleZ produces an array of content that ranges from daily video blogs, sketch comedy, to musical covers and parodies at SkittleZMusicTV on YouTube. SkittleZ produced and starred in the *Telemundo Premios Tu Mundo* nominated hit "Shit Spanish Girls Say." SkittleZ has been nominated for a TECLA award for *Best Fictional Character Content Creator* at Hispanicize. SkittleZ appeared in season 2 and 3 of HBO's "High Maintenance." SkittleZ is also the co-host of "Ladies Who Bronche" an Afro-Latinx podcast.

GABRIEL RAMOS (Aguadilla, Puerto Rico, 1987)
Lives and works in Tarpon Springs, FL.

Gabriel Ramos is a sculptor and installation artist whose work includes video and photography. He is a recipient of the Educational Foundation of America Creative Equity Fellowship at the Vermont Studio Center (Johnson, VT); the Cornell Council for the Arts Grant (Ithaca, NY); and was nominated for The Dedalus Foundation Master of Fine Arts Fellowship in Painting and Sculpture (NYC). His work has been featured in many local and international publications and has been exhibited nationally and internationally in locations such as the National Gallery of the Bahamas (Nassau); The National Gallery of Jamaica (Kingston); The Fotofest Biennial (Houston, TX); and The Gasparilla International Film Festival (Tampa, FL).

JEZEBETH ROCA GONZÁLEZ (b. 1988)
Lives and works between la diáspora and Añasco, Puerto Rico.

Jezebeth Roca González is a multidisciplinary maker who uses video, performance, photography, land, and live plants through installation. González examines intimacy, family stories, and how we carry the land's ongoing colonial status with the United States through personal perspective and the dualities of the everyday. Their work has been shown in exhibitions at Sulfur Studios (Savannah, GA); The Front (San Ysidro, CA); Pana Projects (Aguadilla, PR); King Street Projects (Long Beach, NY); and Practice Gallery (Philadelphia, PA). Artist residencies include the Below Grand Deep Field Residency (NYC); Bemis Center for Contemporary Arts (Omaha, Nebraska); and FAC (Feminist Art Collective) Artscape (Toronto, ON). They are recipient of a Dedalus MFA Fellowship award in Painting and Sculpture (NYC).

GAMALIEL RODRÍGUEZ (Bayamón, Puerto Rico, 1977)
Lives and works in San Juan.

Gamaliel Rodríguez works with pencil, ink, acrylic, and ballpoint pen to produce aerial views of artificial industrial, military, and civilian structures in Puerto Rico and the US territories. He has participated in numerous residencies and fellowships such as The MacDowell Fellowship (Peterborough, NH) and the International Studio & Curatorial Program Residency (Brooklyn, NY). Rodríguez's work has been shown at SCAD Museum of Art (Savannah, GA); MASS MoCA (North Adams, MA); Museo de Arte de Puerto Rico (San Juan, PR); the Bronx Museum of the Arts (NY); and Museum Arnhem (Netherlands).

YIYO TIRADO RIVERA (Puerto Rico, 1990)
Lives and works in San Juan.

Yiyo Tirado Rivera is a visual artist and graphic designer. He is the co-founder and co-director of the contemporary art space KM 0.2, in Santurce, PR. He participated in the La Práctica Program at Beta-Local (San Juan, PR) and has exhibited in many international venues including in Mexico, Argentina, Peru, Chile, United States, Spain, and the Dominican Republic.

EXHIBITION CHECKLIST

ROGELIO BÁEZ VEGA
ID. Escuela Tomás Carrión Maduro, Santurce, Puerto Rico - New on the Market, 2021
oil, beeswax and gold pigment on canvas
60 x 84 in.
Courtesy of the artist

JORGE GONZÁLEZ SANTOS
Toali (Aiba Buya), 2021
drawings, soot and limestone on cotton fabric over wooden frame
24 x 20 x 14 in, each
bristles and broom, tied with maguey fiber, and spade stick
94 in. / 64 in.
Courtesy of the artist and Embajada

KARLO ANDREI IBARRA
Niebla (Fog), 2021
drawings made from ash produced at the Applied Energy Systems (AES) incinerator in Peñuelas, Puerto Rico
installation: 60 drawings on canvas, 48 x 100 in.
each drawing: 8 x 10 in.
Courtesy of the artist

IVELISSE JIMÉNEZ
Gelid flow #3, 2021
vinyl and enamel paint
113 x 54 in. hanging piece; 36 x 54 in. floor piece
Courtesy of the artist

IVELISSE JIMÉNEZ
Gelid flow #4, 2021
vinyl and enamel paint
108 x 54 in. hanging piece; 36 x 54 in. floor piece
Courtesy of the artist

MIGUEL LUCIANO
Pimp My Piragua, 2008-2009
customized pushcart tricycle, sound system, video, LEDs
48 x 84 x 38 in.
Courtesy of the artist

IVELISSE JIMÉNEZ
Gelid flow #2, 2021
vinyl and enamel paint
113 x 54 in. hanging piece; 36 x 54 in. floor piece
Courtesy of the artist

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Pimp My Piragua, 2008-2009
customized pushcart tricycle, sound system, video, LEDs
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IVELISSE JIMÉNEZ
Gelid flow #1, 2021
vinyl and enamel paint
108 x 54 in. hanging piece; 36 x 54 in. floor piece
Courtesy of the artist

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Pimp My Piragua, 2008-2009
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IVELISSE JIMÉNEZ
Gelid flow #4, 2021
vinyl and enamel paint
108 x 54 in. hanging piece; 36 x 54 in. floor piece
Courtesy of the artist

IVELISSE JIMÉNEZ
Gelid flow #3, 2021
vinyl and enamel paint
113 x 54 in. hanging piece; 36 x 54 in. floor piece
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