

# ELMUSEO

## Around the Block from El Museo Educator Resource Guide



Photograph taken by a student from a previous ATB Program

Portion of the *Graffiti Hall of Fame*, 106<sup>th</sup> Street and Park Avenue, New York City

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## PROGRAM OVERVIEW

### School and Educator Programs

Following the footsteps of El Museo's founder, Raphael Montañez Ortiz, School & Educator Programs at El Museo del Barrio are dedicated to providing school programs rooted in cultural empowerment and civic engagement. Our various school programs, including *Around the Block from El Museo*, offer students and teachers multiple entry points from which to explore the Museum's mission and history, its Permanent Collection, exhibitions, and cultural celebrations. Learning about the diverse histories and cultures within Latin America and the Caribbean allows students to make meaningful connections between social and cultural topics relevant to their lives and classroom instruction.

*Around the Block from El Museo* (ATB) is an innovative program that seeks to deepen students' understanding of the relationship between culture and neighborhoods by exploring the relationship between El Museo and El Barrio. Visiting students will go on a walking tour of El Barrio with an Artist Educator, who works with the students to explore the rich and diverse history and culture of the neighborhood and its people through guided discussions about public artworks, community gardens, and local stores. Students will learn and discuss the ways in which the neighborhood has been shaped by both the cultural and social practices of its residents as well as of the Museum. They will also be encouraged to draw comparisons to their own communities and reflect on their relationship to their own neighborhood.

It is important to note that much like the museum and surrounding neighborhood, this program, activities, and supporting documents are constantly changing and evolving. This educator guide is a living document that is continually undergoing revisions, additions, and edits as necessary. Contributions to the content of this program and its accompanying documents are made by museum staff, interns, students, and teachers. If you have any additions, suggestions, or comments, please share them. We want you and your students to be a part of this important and ongoing dialogue. Comments and suggestions can be sent to: [educationprograms@elmuseo.org](mailto:educationprograms@elmuseo.org).



Untitled, 2011, Luis Camnitzer

## Program Design:

The three primary goals of the ATB program are:

1. To promote among the students and teachers the notion of Cultural Empowerment by:  
a) becoming aware of one's own cultural elements and history and of the culture and history of others; b) by recognizing that cultural traditions and practices become a source for understanding one's life as well as a resource or inspiration for a person's actions or initiatives.
2. To promote notions of Civic Engagement by: a) learning how actions and initiatives taken by residents living in East Harlem address concerns in the neighborhood; b) learning how East Harlem residents influence and impact El Museo as well as the Museum's impact in the neighborhood; c) considering how they can be agents of change in their own communities.
3. To integrate El Museo as a Cultural Resource by: a) introducing teachers and students to El Museo del Barrio and its relationship to the East Harlem neighborhood; b) promoting new, meaningful relationships between schools and the Museum.

The two primary objectives of the ATB program are:

1. Through a guided tour of the neighborhood, teachers and students will be introduced to the practice of object-based inquiry practices and strategies for incorporating it into their classroom.
2. Students will build on visual literacy, critical thinking, and communication skills by introducing the practice of drawing and writing as a form of visual note-taking and exploration.

All programs address applicable subject areas using the Common Core Learning Standards and the NYC DOE Blueprint for Teaching and Learning in the Arts as guidelines.

Subject Areas: Visual Arts, Social Studies, English Language Arts, ESL

## SUGGESTED PRE-VISIT ACTIVITIES

The following discussion questions and activities are intended to support teachers in integrating *Around the Block from El Museo* into their curriculum and their conversations with students before and after working with the El Museo Artist Educator. The pre-activities should focus on introducing the concepts of community, neighborhood, and public art to the students.

- ***Introduce the concept of culture***  
What is culture? What are some examples of culture? Create a word map of these concepts based on the students' responses.
- ***Introduce the concept of community***  
Prompt students to define the concept of community. Community can be defined as a group of people who share common beliefs, heritage, cultural values, or geographic location. Ask the students to consider which communities they belong to. During the program, they will be reflecting on how the diversity of a community is reflected in the neighborhood institutions and spaces.
- ***Introduce the concept of public art***  
Ask the students to define public art and to cite examples of public artworks they have seen in their communities. Prompt students to consider why someone might make public art and what its value might be to the community.
- ***Introduce the concept of activism***  
Ask students to define activism. Activism is a group of people coming together to enact change. Prompt students to consider how they can be activists within their own community and to reflect on the importance of civic engagement.

## SUGGESTED POST-VISIT ACTIVITIES

The following activities are designed to help students connect their Around the Block experience to their everyday experience in the neighborhood where they live or go to school. Moreover, they prompt students to be active and reflective citizens within their own neighborhoods and how they can be agents of change in their own community.

- ***Research the Places We Saw in El Barrio***

Are there similar places or sights in the students' neighborhood or the neighborhood of the school? Discuss ways they are similar or different. Share findings with the rest of the class.

- ***Neighborhood Activism***

Many of the people commemorated throughout El Barrio, like Pedro Pietri and Julia de Burgos lobbied for change in their communities. If there is one thing that you could change about your neighborhood in order to make it a better place, what would it be and why? Younger students can draw their alternative proposal while older students can craft a persuasive essay addressed to their local council person or mayor.

- ***Design a Neighborhood Mural***

*The Spirit of East Harlem* mural uses public art to tell the story of the everyday lives of people living and working in East Harlem. If you were to create a mural for your neighborhood, who might you depict? How would you compose your mural? Create sketches and a proposal for a neighborhood mural that will capture the spirit and culture of the place where you live or go to school.



*The Spirit of East Harlem*, Hank Prussing, 1973  
Photo by Rafael Velez

- ***Create a Neighborhood Scrapbook***

Make a neighborhood scrapbook with your students. Ask students to take photos of the people and places that make their neighborhood special; students can also sketch pictures of their neighborhood if they don't have access to cameras. Students are welcome to bring in objects that represent their neighborhood as well. Together, organize and present these items in the form of a scrapbook.

- ***Tell the Story of Your Neighborhood***

Have students reflect on their own neighborhood and make a list of descriptive words that refer to their neighborhood. Describe it using all five senses. These words can later be used as inspiration for poems, drawings, collages, or paintings about their neighborhoods.

- ***Conduct an Oral History Research Project***

Have students interview their parents or guardians about their neighborhood and why they chose to live there, what they like about their neighborhood and a special memory they have of it. They can ask some of the following questions:

- Where did you grow up (what neighborhood)? How long did you live there?
- Do you still live there? If not, do you go back and visit? What has changed? What is the same?
- Where was your favorite place in the neighborhood you grew up in?

## Background Information about El Barrio and El Museo del Barrio

### Puerto Rican arrival in the US and into El Barrio 1890s-1950s

The Puerto Rican community represents one of the largest ethnic groups to have settled in East Harlem. Prior to Spain ceding Puerto Rico, in the Treaty of Paris, to the U.S. as a result of the Spanish-American war in 1898, early Puerto Rican settlers included merchants and students who were revolutionaries and adventurers. Writers, such as Eugenio Maria de Hostos, living in New York in the 1870s, who were exiled after attempting to overthrow Spanish rule in Puerto Rico, began forming associations and campaigns dedicated to Antillean independence. These associations are considered by some to be the first Puerto Rican organizations in New York City. New generations of writers exiled from their country of birth began to arrive to New York following the Ten Years' War in Cuba, such as the Cuban writer, Jose Marti. Other notable Puerto Rican writers exiled in New York City were Francisco Gonzalez Marin, a poet credited with designing the Puerto Rican Flag, and Lola Rodriguez de Tio, author of the *Boriquena* and founder of the publishing house, *Imprenta America*. Many found jobs as *tabaqueros*, that is, they rolled and stripped tobacco in factories located in the Chelsea and Lower East Side neighborhoods of Manhattan as a means to raise money in support of the Antillean Independent movement.

Following the U.S. occupation of Puerto Rico in 1898, the island's "educational, monetary, legal, and economic systems also underwent modifications", where the U.S. currency replaced the Spanish peso, roads were built, and schools adopted curriculums intended for Americanizing the populations.<sup>i</sup> As a result, health and sanitation improved, reducing mortality rates. As to the status of citizenship, article IX of the Treaty of Paris stated: "The civil rights and political status of the territories hereby ceded to the United States shall be determined by Congress."<sup>ii</sup>

Since the turn of twentieth-century, emigration from Puerto Rico increased to the Americas, especially the United States. Virginia E. Sánchez Korrol has pointed out that the reasons why emigration increased in the twentieth-century continue to be debated by historians. Sánchez Korrol identified two competing theories in explaining the phenomenon. One theory asserts that the peoples' basic needs could not be met due to "an excess of population, partly resulting from health and medical improvements made under United States policies."<sup>iii</sup> Another theory holds that emigration to the Western Hemisphere occurred in two patterns of migrant workers, set by different reasons: one being the result of "the structural movement of contracted factory and agricultural workers" during the first pattern, and the second, "the non-structured migration of non-contracted, working-class Puerto Ricans."<sup>iv</sup>

The perception in the early twentieth century that poverty in Puerto Rico is the direct result of overpopulation in the country led the U.S. and the local government on the island to take measures which included transporting labor workers to the U.S. However, the History Task Force of the Center for Puerto Rican Studies identified that landless, unemployed workers began migrating towards urban areas and abroad seeking jobs as industries, such as sugar, tobacco, and coffee shifted with demand since the turn of the century. And as a result, landholding patterns were restructured with haciendas becoming plantation systems. There is still much debate among scholars on whether the "pull" factor of job opportunities in New York City or the "push" factors on the island, such as unemployment or landlessness, was the main factor of emigration from the island.

During the early 1900s, women would be brought to work as seamstresses with their travel and housing being paid for by their employers. In turn, they were expected to carry out a contract, unable to terminate their jobs until the debt was paid off. This created conflict when they were subjected to harsh work conditions and were not allowed to leave to find a better

job, nor were they allowed to return home to their families in Puerto Rico until the contract was up. Other Puerto Ricans came to the states on their own looking for better work opportunities. In his *Memoirs*, Bernardo Vega recalls that over ten thousand Puerto Ricans were already living in El Barrio by 1918, most of who were working as cigar makers or in factories hotels and restaurants, domestic service, and laundries.

Although of European origin, it's important to note that 10 of the estimated 146, mostly women, who died in the Triangle Shirtwaist Factory fire in 1911, lived in East Harlem. At this time, women were also active in organizing and championing labor unions as recourse to the depressed working conditions men and women faced in tobacco and other factories in New York City. The activist and playwright, Luisa Capetillo, who wrote plays and newspaper articles in support of labor union movement in Puerto Rico sojourned to New York in 1912 and met with Puerto Rican activists.

Newspapers, such as *La Prensa* or *Grafica* (founded by Bernardo Vega), were indispensable in informing the Spanish speaking populations in New York City on politics, social commentary as well as supporting the literary community. For example, *La Prensa* established a poetry contest in 1919 which was juried by Federico Onís, professor of Spanish Literature at Columbia University, Pedro Henríquez Ureña, a prominent Dominican intellectual, and Orestes Ferrara, who was famous for having fought in the Cuban revolution and later became the Cuban Ambassador to the U.S. That year, Luis Muñoz Marín, who would later become Puerto Rico's first elected governor, received honorable mention in the poetry contest for his poem "I am your flute."

1917 was also monumental year for the U.S. and Puerto Rico. Weeks after President Woodrow Wilson requested Congress to declare war with Germany, he signed the Jones Act – legislation named after Democrat Williams Atkinson Jones. The Jones Act permitted limited self-government in Puerto Rico, although, all island government was subject to U.S. Congressional and Presidential power; and U.S. citizenship was conferred to the entire population. Despite the new citizenship status, island Puerto Ricans were not able to and still cannot vote in US presidential elections. The new status however gave them the opportunity to travel as migrants, rather than as immigrants, into the United States, and upon their arrival they were able to immediately participate in the local electoral process. An estimated 10,812 Puerto Ricans left the island to North America the year of the Jones Act, marking it the largest number of people before then, at 7,394 people. By this time East Harlem had been dubbed *El Barrio*.

Those who came in the early years traveled on Steam Ships to either New Orleans or to New York ports. In the accounts of Puerto Rican writer Jesus Colón, he describes how some men, like himself, worked on these steam ships, while others hid on board, to secure free transportation to the states. Colón's journey took five days while on board the S.S. *Carolina*. Many Puerto Ricans, like Colón, settled in Brooklyn near the docks. Others settled in the Lower East Side as many generations of immigrants had before them. Even still, East Harlem was seen as a step up from the tenements of the Lower East Side and began to attract a growing Puerto Rican community.

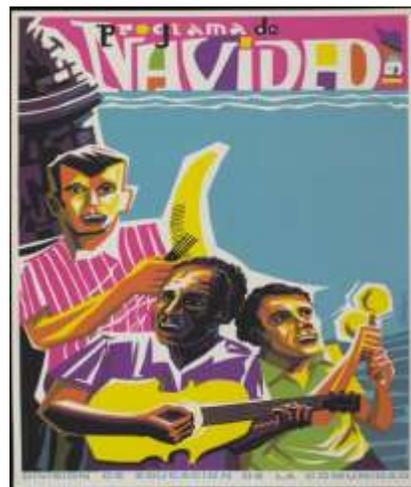
During the 1920s, city-wide organizations such as *La Liga Puertorriqueña e Hispánica* (1927), and the Porto Rican Brotherhood (1923), a political working-class club, as Sánchez Korrol points out, "sponsored an extensive array of activities, including baseball teams, that helped stitch tightly knit, self-sustaining barrios, promote class interests, and build a Puerto Rican heritage."<sup>v</sup> And organizations such as *Asociación de Escritores y Periodistas Puertorriqueños* (1930) brought together writers and intellectuals living in New York City. In 1927, Pura Belprá was hired by the 135<sup>th</sup> Street library, making her the first Puerto Rican librarian. Residents of East Harlem were also contributing in individual efforts to the Puerto Rican cultural presence in the city. Also in 1927, Victoria Hernández opened *Almacenas Hernández*, the first Puerto Rican music store in El Barrio, which was located on 1735 Madison Avenue.

The Great Depression in the U.S. of the late 1920s through the 1930s not only affected those living in the U.S., the economic crisis impacted individuals and families living in towns and cities around the world. Particularly in Puerto Rico, several powerful hurricanes such as *San Felipe* in 1928 and *San Ciprian* of 1932 destroyed many agricultural crops and homes, worsening the economic conditions on the island. These natural disasters along with a tsunami and earthquake coincided with the beginnings of the Great Depression. Because Puerto Rico's import and exports were heavily dependent on the U.S., and given that the U.S. controlled the island's financial policies and trade, the Great Depression severely impacted the island's economy. In New York City, the economic situation plunged for not only Puerto Ricans, but for most of the residents in the city. Although, not all Puerto Ricans in New York City were out of a job: Bernardo Vega's luck at this time included being propositioned by a creditor to open a tobacco-leaf warehouse in Harlem. On 104th Street between Lexington and Madison Avenue, Justo Botánica had first opened its doors to the residents of El Barrio in 1930.

Upon entering the 1940s, the average per capita income in Puerto Rico had been \$120 for at least a decade. Uncertain as to how to respond to the increased poverty in Puerto Rico, the U.S. government declared, once again, that overpopulation continued to exacerbate the problem of supply and demand of basic needs on the island, leading new efforts to decrease the number of people in Puerto Rico. On program enacted was Operation Bootstrap. Operation Bootstrap was, as one person recalls, a plan to industrialize and urbanize Puerto Rico by "encouraging American business on the island while promoting migration to the mainland."<sup>vi</sup> Approved in 1947 under the government of the first elected governor of Puerto Rico, Luis Muñoz Marín, Operation Bootstrap - or *Manos a la obra* as it was called on the island, did involve the transport of thousands of Puerto Ricans as laborers to the United States. Meanwhile, U.S. companies were permitted to establish their businesses on the island without having to pay any taxes. This new joint program between the Puerto Rican and the U.S. government was promoted as an attempt to boost the island's economy, as well as a solution to the dense population there. Two years later, in 1949, Muñoz Marín enacted the Division of Community Education of Puerto Rico (DivEdCo). After serving in the U.S. Army and traveling extensively to Mexico, the revered artist, Rafael Tufiño, returned to Puerto Rico, co-founded two cultural centers and soon after directed the DivEdCo workshops from 1957-1963.

DivEdCo was a government program that involved artists, playwrights, filmmakers, writers, and musicians to disseminate ideas about public health, democracy, civil duty, and conflict resolution through books, posters, and films to people in rural parts of the island. The program lasted for forty years, ending in 1989. In New York City during the 1940s, writers such as Jesus Colón, and Julia de Burgos were writing for such newspapers as *Pueblos Hispánicos* (1943-1944). The iconic poet, Julia de Burgos completed her teaching degree at the University of Puerto Rico, attended the University of Havana, and later moved periodically to New York City, finally settling in the city in 1945. After her health steadily deteriorated, she died in 1953 in a hospital after collapsing on a sidewalk in El Barrio.

On July 3, 1952, the resolution approving the newly formed Constitution for the Island was signed by President Harry S. Truman, and twenty-two days later, the Commonwealth of Puerto Rico was officially recognized. In the years following WWII, Puerto Ricans began arriving in waves of thousands to cities in New York, Pennsylvania and Connecticut. The advancement in technology and transportation over the years has played a crucial role in the patterns and numbers of people migrating and immigrating throughout history. Airplanes in post-WWII made possible the first massive migration of Puerto Ricans to travel by air. Consider the



Antonio Maldonado, *Programa de Navidad*, 1973. Published by División de Educación de la Comunidad (DivEdCo). Collection El Museo del Barrio. NY W91.850.5

increase of migrants during the 1940s when there was an estimated 61, 463 Puerto Ricans living in New York City and 254,880 in 1950 and 612, 574 in 1960.<sup>vii</sup> The majority came to New York City and with the new Second Avenue elevated train line and thousands of tenement units having been erected in East Harlem, the neighborhood attracted many of the arriving Puerto Ricans. They came to take advantage of the WWII boom in the garment industry and other factory positions. As they moved into East Harlem, many of the Italians and other groups that had been settled there for decades moved on to the new post-WWII suburban communities being developed like Levittown.

## El Barrio 1960s to present

Over half a million Puerto Ricans were living in New York City in the 1960s. This decade brought much cultural, political and social transformation to the U.S. or the Island, but also to El Barrio. Since the mid-1950s, the society in the United States was undergoing many changes. The Civil Rights Movement challenged and obtained many victories in discrimination issues and desegregating schools, cities, and everyday public amenities such as water. The Civil Rights Movement, primarily comprised of African Americans, inspired individuals from all classes and skin color to join in solidarity, as well as to challenge injustices their own community faced. In 1964, the Civil Rights Act passed, banning discrimination based on race, color, religion, or national origin in places of employment and public accommodations.

It was during this time that neighborhood residents and activists in El Barrio began to organize to improve their livelihood. George Calvert, who is depicted in the *Spirit of East Harlem* mural, help found in 1961 the Church of the Living Hope, becoming a neighborhood center, while teaching at a junior high school. Teachers also responded to the growing need of bilingual education due to the large influx of Spanish speaking citizens migrating or whose parents migrated from Puerto Rico.

Towards the end of the 1960s, mobilization continued among El Barrio youth and adults, who were artists, students, or teachers. These residents sought to attain recognition and basic civic rights, such as sanitation and health. In 1968, residents in the neighborhood formed the Hope Community, Inc., a non-profit community development corporation to rescue abandoned buildings in the area. The Young Lords Party organized in New York and began to work with El Barrio residents and organizers. They publish a newspaper called *Palante*, informing the readers of issues directly affecting the community. In the summer of 1969, they set off the “Garbage Offensive” in response to the city’s disregard for the neighborhood residents’ health by not collecting the trash. That same summer, parents and community activists pressured the Superintendent of School District 4 (comprising parts of Central Harlem and East Harlem) for cultural enrichment programs for Puerto Rican children. Rafael Montañez Ortiz was appointed to develop education materials for the schools of District 4, resulting in the founding of a community museum called *El Museo del Barrio*. El Museo began its operations out of P.S. 125 in the fall – the same school housed the District 4 office. In December of 1969, The Young Lords Party occupy the First Spanish Methodist Church and establish free breakfast and clothing programs, health services, a day-care center, community dinners, poetry readings and film screenings. Pedro Pietri recited his *Puerto Rican Obituary* poem in the basement occupation.

At the beginning of the decade, El Museo del Barrio relocates from P.S. 125 to P.S. 206 in the fall of 1970. Months later, in the spring of 1971, hearings are held by the School District 4 and



*Palante*, Vol.2, No. 12, Young Lords Party, 1970. El Museo del Barrio.

Community Board 11 with parents and community activists to discuss the future of El Museo. By November of this year, El Museo begins to receive donations from artists and other supporters in establishing a permanent collection. Eventually, El Museo moves to a brownstone on East 116th Street, leases storefront spaces on Third Avenue (between 107th and 108th Streets), as well as leasing the former firehouse on 104th Street (between Lexington and Third Avenue). From the firehouse, El Museo initiates its *Mobil Unit* where a van travels to various locations with changing exhibitions and artifacts. By 1977, the museum relocates to its current location, the Heckscher Building on Fifth Avenue and begins the Three Kings Day Parade in East Harlem.

In 1973, the artist, Hank Prussing, and HOPE Community Inc, begin discussions on the *Spirit of East Harlem* mural, what was to be painted on the side of a building owned by HOPE Community. With the assistance of Manny Vega, Hank Prussing completed the mural five years later in 1978. The residents of El Barrio depicted in the mural include George Espada, also known as Flash, from Flash and the Dynamics, a Spanish rock group in the 1970s. Meanwhile, the District 4 Superintendent, Anthony Alvarado, initiated plans for alternative schools in East Harlem in 1974, and Central Park East became one of two alternative schools in the neighborhood. Established by Deborah Meier, Central Park East eventually grew to encompass elementary, middle and high school.



Papo Colo, *Octopus*, 1982  
Digital print of a collaborative performance/sculpture project

In 1981, El Museo joined the American Association of Museums established in 1906. In November of the same year, Gladys Pena curated a Marcos Dimas show titled, *Marcos Dimas: The Voyager* which included 29 paintings, ink drawings, and mixed media assemblages. That summer, Papo Colo organized an outdoor public art show in the courtyard of the museum titled, *Octopus*. Large plywood sheets were hinged together in an accordion style book that wrapped around the exterior of the space. Artists were then invited to create artwork “pages”. Participants included Vito Acconci, Juan Sanchez, and the Reverend Pedro Pietri, among others. On November 19, 1982, the new east wing and recent acquisitions celebrated the

opening of the renovated galleries. The Dr. Ricardo Alegria Gallery of Caribbean Pre-Columbian Art, the Video Gallery, the Art History Gallery, and the East Gallery opened. The East Gallery was dedicated to recent acquisitions and highlighted the works of Tony Bechara, Papo Colo, Marcos Dimas, Rafael Ferrer, Fernando Salicrup, and El Museo founder, Raphael Montanez Ortiz.

In East Harlem, the community activist Ray Rodriguez (aka "Sting Ray") founded the Graffiti Hall of Fame in 1980. Located at the J.H.S. 013 Jackie Robinson Educational Complex School on Park Avenue and 106<sup>th</sup> Street, the Graffiti Wall of Fame is an annual event where individual artists and graffiti crews are invited create their piece. A few years later, El Barrio was celebrated in an exhibition of photographs called *Life in El Barrio*, this tradition of photographs of el Barrio continues today in the museum. In the fall of 2010, El Museo held a photo contest for local amateur photographers who had taken photographs of the surrounding neighborhood. Celebrating the works of El Museo’s founder, Raphael Montanez-Ortiz: *Years of the Warrior 1960- Years of the Psyche 1988*, opened on March 26, 1988.



Graffiti Hall of Fame  
Photo by Rafael Velez

Immigrants from the Caribbean and Latin America continued to make El Barrio their home over the years since the mid-1960s when U.S. immigration policy loosened its quota regulations. Recognizing the ever growing number of non-Puerto Rican Spanish residents, in 1994 El Museo introduced its broader institutional *VISION*: “El Museo del Barrio’s mission is to establish a forum that will preserve and protect the dynamic cultural heritage of Puerto Ricans and all Latin Americans in the United States.” El Museo also celebrated its 25<sup>th</sup> anniversary that same year with the re-opening of its renovated galleries. Three years later, in 1997, the most comprehensive exhibition on Taíno culture is presented at El Museo entitled, *Taíno: Pre-Columbian Art and Culture from the Caribbean*. As part of the 25<sup>th</sup> anniversary celebration of the *Spirit of East Harlem*, Manny Vega restored the mural in 1998.

Displacement, in reference to the consistent ebb and flow of immigrants, has been a common theme in the history of el Barrio. Initially and entry-level neighborhood for immigrants, East Harlem has, at various times in history, been home to arriving waves of Germans, Irish, Eastern European Jews, and Italians. Although the cultural demographic of el Barrio remains largely Puerto Rican, the neighborhood has also seen an influx of more recent immigrants from the Dominican Republic, Mexico, and other countries in Latin America, the Caribbean and Africa. The population of residents from Asia, predominantly Chinese, Korean, and Bengali have also been expanding over the past decade. Perpetually shifting, el Barrio is comprised of one of the most diverse populations in New York City. As New York continues to grow and expand, gentrification continues to be a salient issue, surfacing **tensions between el Barrio’s long-time residents and the influx of newer, predominantly younger, upper-middle class residents that are quickly settling into the neighborhood.** As early as 1941, massive development projects were erected in East Harlem in response to federal slum clearance under the Federal Housing Act of 1937.<sup>viii</sup> The immediate result was wide-spread displacement of East Harlem’s Puerto Rican residents by African Americans and the ultimate displacement of East Harlem’s Italian population by the uprooted Puerto Rican community. Second only to Brownsville, Brooklyn, el Barrio contains the highest concentration of public housing facilities in the United States.<sup>ix</sup> Affordable housing has long been fundamental to East Harlem’s identity and success. Partially attributed to gentrification, market-rate housing has increased rapidly over the last two decades, while the number of regulated units has remained constant, leading to greater diversity of housing stock and household incomes.<sup>x</sup>

In 2009, proceeding the massive renovation and expansion of the museum, El Museo presented *Nexus New York*, an exhibition exploring the relationships between Latino and non-Latino artists at specific schools, clubs, and galleries in New York in the early twentieth century. Addressing Latin American art with a global lens, the exhibition sheds light on the often overlooked presence and contributions of Latino, Caribbean, and Latin American artists.

Public artist Manny Vega, whose murals can be found throughout El Barrio, addresses the preoccupation with gentrification in his mural, *Espíritu*, which was completed in 2012. Through a representation of different belief systems, *Espíritu* raises awareness and appreciation for el Barrio’s spiritual diversity. Depicted by the African deity of communication, Eshu Elegbara, Buddha, the deity of hunting, Oxossi, two Puerto Rican *bomberos*, and John Lennon, Vega’s *Espíritu* brings together distinct ideals from different regions of the world, suggesting unification within El Barrio rather than fear of change. Another mural that reflects cross-cultural solidarity was created a year earlier by Puerto Rican artist Yasmin Hernandez. Inspired by Frida Kahlo’s painting, *Las dos Fridas*, her mural *Soldaderas* is a tribute to the common histories and hardships of Mexicans and Puerto Ricans, represented by two cultural icons, Frida Kahlo and Julia de Burgos, who are both emblems of feminist and revolutionary ideals and are united by their shared beliefs. Also in 2011, local artists and supporters gathered weekly to restore the mural *Dos Alas (Two Wings)*, which was created in 1999 by Ricanstruction Networks and Puerto Rico Collective and features portraits of activists Ernesto Che Guevara and Don Pedro Abizu Campos, the father of Puerto Rico’s independence movement.



La Casa Azul Bookstore  
Photo by Rafael Velez

In the throes of the economic collapse in 2008, a precarious time to be opening a bookstore, Aurora Anaya-Cerda did just that. La Casa Azul Bookstore began as an online resource promoting Latino literature, educational programming, and children's literature. On June 1 2012, prepared with 500 funders, La Casa Azul Bookstore opened in El Barrio. Events and workshops at the bookstore include poetry readings, book clubs, gallery openings, family events, author signings, and cultural celebrations. La Casa Azul Bookstore serves as el Barrio's literature center as well as a meeting place that stimulates discussion in the community.

In March, 2014, a fatal explosion touched off by a gas leak leveled two buildings. Despite the haunting and devastating tragedy, residents of el Barrio united to commemorate the lives of the victims and support the families and neighbors affected by the explosion. The compassion and generosity throughout el Barrio in response to the destruction is a great tribute to the upheld sentiments of community that proliferate el Barrio.

## FOLKS AND PLACES TO KNOW IN EL BARRIO

**Julia de Burgos (1914 - 1953):** Julia de Burgos was a Puerto Rican poet, educator and activist for women's rights and Puerto Rican Independence. After earning her teaching degree from the University of Puerto Rico, de Burgos attended the University of Havana, and periodically lived in New York. Between 1943-1944, she wrote for the Spanish speaking newspaper, *Pueblos Hispanos*. De Burgos' best known poem is *Rio Grande de Loiza*, but she also published several books including *Poemas Exactos de mí Misma*, *Poemas en Veinte Zurcos* and *Canción de la Verdad Sencilla*. After her health steadily deteriorated, de Burgos died in a hospital after collapsing on a sidewalk in El Barrio. A mosaic mural located on 106<sup>th</sup> Street was created in 2006 by Manny Vega and commissioned by HOPE Community, Inc. in commemoration of her contribution to the Puerto Rican and Spanish speaking community in East Harlem.

**Celia Cruz (1925 - 2003):** Celia Cruz, the Cuban "Queen of Salsa", was born in Havana in 1925. She immigrated to the United States in 1960 after the Cuban Revolution. Her musical career in Cuba began with a band called *Sonora Matancera*, but eventually she became a solo performer in the United States. Cruz is considered one of the most influential and successful Cuban performers of the twentieth century. *La Reina Celia Cruz* is a mural painted by artist James De La Vega in commemoration of the Cuban salsa "queen" after her death in 2003. The *La Reina Celia Cruz* mural is located on 103<sup>rd</sup> Street and Lexington Avenue.

**Community Board 11:** Community Board 11 is the City Agency that represents East Harlem. Community Boards are responsible for the growth and well-being of their neighborhoods, as well as city budgets and addressing community concerns.

**Community Garden on 103<sup>rd</sup> Street:** In 2004, New York Restoration Project (NYRP) teamed up with an estimated 400 volunteers, community members and NYRP staff to transform a trash-filled lot into a green, multipurpose recreation site and garden. The garden's design by Billie Cohen was a result of many meetings and public discussions between neighborhood groups, residents, the NYRP and city officials. El Museo del Barrio is a member of the community garden and has held family programs there.

**Marcos Dimas (b. 1943)** Marcos Dimas was born in Puerto Rico and was raised in New York City. Dimas graduated from the School of Visual Arts in New York City and has taught art workshops in the New York City Public School System. As an artist, his practices, which include painting, sculpture, graphic art, and film, critically reflect on the cultural and political history of Puerto Rico in relation to his own life. He also has an intensive background in community activism and was a member of the Art Worker's Coalition. Dimas has been involved in the creation of many cultural initiatives including co-founding El Museo del Barrio, Taller Boricua, and the Julia de Burgos Cultural Center.

**Modesto Flores Community Garden:** Located on Lexington Avenue between 104<sup>th</sup> and 105<sup>th</sup>, the Modesto Flores Community Garden is the result of a collaborative beautification project by Hope Community, Inc. and GrowNYC. It opened in 1981 adding to the green space in El Barrio and providing a location for community members to gather for barbeques, picnics, poetry readings, and block parties. In addition to being an ornamental garden, it also contains a sculpture by East Harlem artist and resident Lina Puerta. On June 25, 2010 her mosaic fountain sculpture titled "Blossom/En Flor" was unveiled. Much of Puerta's work examines the female body and females' experiences. She wanted to create a permanent piece that would "acknowledge women's strength"<sup>xi</sup> and honor the women of the neighborhood.

**En Foco:** En Foco is a Bronx-based non-profit organization founded in 1974 by Charles Biasiny-Rivera, Roger Cabán, Felipe Dante, Nestor Cortijo, and George Malavé “in reaction to the blatant lack of political, social, and artistic attention to minority communities.”<sup>xii</sup> Its mission is to nurture and support contemporary fine art and documentary photographers of diverse cultures, primarily U.S. residents of Latino, African, and Asian heritage and Native Peoples of the Americas and the Pacific.

**Graffiti Wall of Fame:** Founded by NY community activist Ray Rodriguez (aka "Sting Ray") in 1980, the Graffiti Wall of Fame is located at the J.H.S. 013 Jackie Robinson Educational Complex School on Park Avenue and 106<sup>th</sup> Street. The graffiti pieces cover the walls in the school courtyard and those facing the street. Rodriguez founded the Graffiti Wall of Fame as a site for “street artists with a positive medium to display their skills”.<sup>xiii</sup> Manuel Acevedo and Kathleen Howie-Long, are two El Museo artist educators who have been involved with the Graffiti Wall of Fame, along with other notable graffiti artist crews such as Tats Cru. The graffiti pieces change annually, giving new crews and individual artists the opportunity to showcase their talents.

**HOPE Community, Inc.:** HOPE Community, Inc. was founded in 1968 by a group of residents dedicated to rescuing abandoned buildings and improving the East Harlem neighborhood. HOPE Community currently oversees and manages seventy buildings in East Harlem, including one senior center. In addition, HOPE Community Inc. pursues initiatives to support and contribute to the neighborhood’s artistic vibrancy and works with local schools. In 1973, the organization supported Hank Prussing’s five-year *Spirit of East Harlem* mural project. One of Hope Community’s founders is depicted in Prussing’s mural. In 2006, Hope Community Inc. commissioned artist Manny Vega to create the Julia de Burgos mosaic mural. Hope Community, Inc. has also partnered with several arts-related organizations and local schools in beautifying projects that include the Modesto Community Garden, such as with Central Park East II and Groundswell Community Mural Project.

**James de la Vega (b.1972):** Born in East Harlem, James de la Vega earned a B.A. at Cornell University and returned to the neighborhood to teach art. He founded the Esperanza Latino Youth Organization at Central Park East Secondary School and was the President of El Barrio Renaissance Project Inc. Considered by some as a graffiti or street artist, De la Vega is primarily known for the murals and chalk drawings he creates on public surfaces such as sidewalks or on the walls of other public spaces. Legally, his work qualifies as graffiti and he has been arrested for vandalism, but many people place him in a separate genre. His murals and chalk drawings can be found all over the city, including El Barrio, often accompanied by a message such as, “Become your Dream.” In 2004, De la Vega was commissioned by Hope Community, Inc. to paint the Pedro Pietri Mural.

**Justo Botánica:** Opened in 1930, Jorge and Mercedes Vargas currently own the botánica located on 1702 Lexington Avenue. Justo Botánica offers spiritual, financial and other forms of consultation in addition to selling blessed candles, rosaries, scents and herbs, among other things. The objects found in Justo reflect a myriad of religions and beliefs, such as Santería, Espiritismo, Palo Monte, Candomble, and Catholicism.

**Raphael Montañez-Ortiz (b. 1934):** Raphael Montanez-Ortiz is an artist, an activist and an educator and was the founding director of El Museo del Barrio in 1969. While teaching at the High School of Music and Art, Montañez-Ortiz proposed a community museum dedicated to promoting the cultures of Puerto Ricans and other Latin Americans, of all ages, living primarily in El Barrio. He earned a B.S. in Art Education and an M.F.A. from the Pratt Institute in New York as well as an M.A. and Ph.D. from Columbia University Teachers College. In addition to teaching

at Universities, Montañez-Ortiz organized the Puerto Rican Art Workers while a member of the **Art Worker's Coalition**. Montañez-Ortiz was a central figure in the Destructivist movement and his artworks can be found in the collection of various museums around the world. He has written numerous theoretical works on Destructivism including "Deconstructivism: A Manifesto" (1962) and his works include sculpture, installations, performances and computer-laser videos. The Education and Public Programs approach at El Museo del Barrio is rooted in the tradition set by Ortiz, espousing art for social change, cultural empowerment, and civic engagement.

**The Reverend Pedro Pietri (1944 - 2004):** Born in Puerto Rico, Pietri and his family moved to New York during "Operation Bootstrap," where he grew up in Harlem. Upon his return from serving in the U.S. Army in the Vietnam War, Pietri's writing pointed to the struggles of Puerto Ricans and the impact of U.S. policies on their lives and country. In late 1969, as the Young Lords occupied the Methodist Church in East Harlem, Pietri performed his *Puerto Rican Obituary* in the basement of the church. Along with Jorge Brandon and other writers and poets, Pietri co-founded the legendary Nuyorican Poets Cafe located in the Lower East Side during the 1970s. In addition to publishing over 20 volumes of verse and plays, he was also considered the "Poet Laureate" of the Young Lord's Party with his celebrated piece *Puerto Rican Obituary*. In 2004, Hope Community, Inc. commissioned James de la Vega to paint the Pedro Pietri Mural located on 104<sup>th</sup> Street and Lexington Avenue.

**Hank Prussing:** Hank Prussing is an artist and an architect. In 1973, while a student at the Pratt Institute, Prussing was commissioned by the HOPE Community, Inc. organization to create the *Spirit of East Harlem* mural on 103rd Street and Lexington Avenue. He spent several days taking photographs of people in El Barrio, which some people eventually had their portraits painted in the mural. Prussing has incorporated this snap shots practice of people in other murals of his in Brooklyn.

**Fernando Salicrup (b.1946):** Fernando Salicrup is a painter and a printmaker, recognized for his work in experimental digital methods. Born in New York City, throughout his childhood he travelled between Puerto Rico and New York with his mother. He served in the United States military in Vietnam, and returned to study at the Philadelphia Academy of Art as well as the School of Visual Arts in New York where, on a scholarship, he worked with printmaker Robert Blackburn. Salicrup, who lives and works in El Barrio, has contributed greatly to the cultural life of the neighborhood through his community service. He teaches workshops in printmaking and digital processes and is currently the co-director of Taller Boricua. He has actively sought to create a "cultural corridor" in El Barrio and serves as a mentor to young artists, writers and musicians. Together with Marcos Dimas, he was active in the creation of the Julia de Burgos Cultural Center.

**Nitza Tufiño (b.1949):** Nitza Tufiño holds a B.A. degree from the University of Mexico and an M.A. in Urban Affairs from Hunter College. In addition to having curated and taught art, as a practicing artist, she has been commissioned to create several murals and mosaics throughout El Barrio, including the mural Neo-Borikén for El Museo at the 103rd Street Lexington Avenue Subway Station. Tufiño incorporates Taíno designs, history, and working methods in her artistic practices. She joined Taller Boricua in 1970, taught workshops and organized exhibitions for El Museo del Barrio, and served as a Trustee and staff member for El Museo from 1971-1974. Her father is Rafael Tufiño.

**Rafael Tufiño (1922 - 2008):** After migrating from New York to Puerto Rico, Tufiño became one of the most significant artists and cultural icons in the country. He served in the U.S. Army in Panama, then, on a G.I. Bill scholarship, Tufiño studied art and traveled extensively in Mexico.

Upon returning to Puerto Rico in 1950, Tufiño founded, with other artists, El Centro de Arte Puertorriqueño (CAP), and El Taller de Gráfica del Instituto de Cultura Puertorriqueña (ICP) and later directed the DivEdCo workshop (1957-1963). In 1954, he received a Guggenheim Fellowship, and between 1970 and 1974 was a member of Taller Boricua. Tufiño has had a retrospective exhibition by the Museo de Arte de Puerto Rico and presented by El Museo del Barrio. His works comprise collections of numerous museums. He is the father of Nitza Tufino.

**Manny Vega (b. 1956):** Manny Vega is a painter, sculptor, draftsman, and a printmaker who has taught at Taller Boricua, El Museo del Barrio, the Studio Museum in Harlem, and in New York City Public Schools. An apprentice of Hank Prussing in the 1970s, Vega now maintains Prussing's mural, the *Spirit of East Harlem Mural*, on 103rd Street and Lexington Avenue, along with other murals in the neighborhood. Vega has also created numerous murals, including the Julia de Burgos mosaic in East Harlem, sponsored by HOPE Community, Inc. in 2006.

**Spirit of East Harlem:** In 1973, Hank Prussing attained support from the Hope Community Inc. to paint the mural on one of the organizations' buildings. The mural was completed in 1978. Located on 104<sup>th</sup> Street and Lexington Avenue, the mural depicts children and adults from the neighborhood during the early 1970s. The mural survived a building fire in 1974, was restored on its 25<sup>th</sup> year by Manny Vega in 1998, but was vandalized in June of 2009. Among those depicted in the mural include a Spanish rock singer, a mother, a pastor, a bodega owner, and a Bruce Lee fan.

## RELATED VOCABULARY LIST

**Archive:** A place or collection containing records, documents, or other materials of public or historical interest.

**Activism:** Activism is action that is designed to bring about social or political change.

**Bomba y Plena:** A fusion of musical styles from West Africa (Bomba) and coastal regions of Puerto Rico (Plena), Bomba y Plena can feature drums, horns, the “cuatro” (six string guitar), tambourines and call-and-response vocals. It often tells the stories of religion, local and national events, and superstition or offers advice.

**Botánica:** Botánicas “function as sites for spiritual advice, alternative healthcare, community building, and distinctive artistic expression.”<sup>xiv</sup> One will find an assortment of herbal medicine, religious candles and statuettes, amulets and other objects regarded as magical or as alternative medicine, in addition to various brand-name health care products. The objects found in botánicas reflect how these sites combine a myriad of religions and beliefs, such as Santería, Espiritismo, and Catholicism. Botánicas are common in many Latin American countries and communities with large Latino populations.

**Civic Engagement:** Initiatives and actions taken by people including the use political channels or actions, to address, educate, and improve the well-being of their family and themselves, and members of their neighborhood, schools or other communities.

**Collection:** A group of objects that hold a common appearance, use, or meaning.

**Community:** Community can be defined as a group of people who share common beliefs, heritage, cultural values, or geographic location.

**NYC Community Gardens:** Community Gardens in New York City date back to the 1890s and 1930s when citizens were allowed to grow food on city-owned land to help sustain their struggling families. After the decline of gardens in the city following World War II, sustained community gardening in New York City grew from the activism of the 1960s as a result of environmental movements and economic hardships in the 1970s. Today, there are over 700 community gardens that, managed by government, public and private organizations, provide locally grown sustenance, fill in where parks do or cannot exist, as well as provide a space for public programming.<sup>xv</sup>

**Composition:** In regards to art, it is the selection and arrangement of line, shape, value, texture, pattern, and color in a photograph, drawing, painting, sculpture, or in other mediums.

**Cumbia:** A musical style with Columbian roots that is popular throughout Latin American, particularly in Mexico, Peru, Panama, Argentina, Chile, El Salvador, and Bolivia. Cumbia originated as a courtship dance among African slaves in Columbia and later emerged as an expression of resistance against colonial repression.

**Culture:** Culture, in the disciplines of sociology and anthropology, refers to the expression of a shared set of values, goals, or practices of a particular group of people.

**Curator:** A person whose job it is to research, organize and design exhibitions of artworks or artifacts by theme or subject matter. Traditionally, curators managed the care of a particular

collection of objects of a museum. Today, curators include people who work independently of an institution and their collection, but are invited by an institution to organize an exhibition for them.

**Diaspora:** The movement of a population sharing national or ethnic identity to outside of their country or geo-political region of origin. Over time, diasporic populations transform the culture and traditions of their homeland to reflect a new identity, complicated by changed geography and socio-political context.

**DivEdCo:** DivEdCo (Division of Community Education of Puerto Rico) was enacted into law in 1949 by Luis Munoz Marin, the first elected governor of Puerto Rico under the Department of Education. For forty years artists, playwrights, filmmakers, writers, and musicians worked with DIVEDCO to disseminate ideas about public health, democracy, civil duty, and conflict resolution through books, posters, and films to people in rural parts of the island. In 1989, DIVEDCO ended.

**Diversity:** Diversity refers a heterogeneous mix of people, places, cultures or things.

**El Barrio:** *El Barrio* translates to, “the neighborhood,” in Spanish and it refers to the area of East Harlem or Spanish Harlem (1940s). Following World War I, Puerto Rican immigrants began to move to Italian Harlem, and soon after this area became known as El Barrio. Because many people from different parts of the Caribbean and Latin America also make up the community of El Barrio, some consider the area a “revolving door of immigrants.” The neighborhood is bounded by East 96th Street to the south, the Harlem River to the north, Fifth Avenue to the west, and the East River to the east.

**Exhibition:** When artworks and objects are organized by theme or subject matter and exhibited in a museum, gallery, or in another other space. Exhibitions are often organized by a curator.

**Gallery:** A space used to exhibit art or artifacts.

**Graffiti:** Graffiti includes images or letters scratched, scrawled, painted or marked in any manner on property. Over time, People have used graffiti for political slogans or messages, vandalism, designating territories, or for artistic purposes. Over the past few decades, graffiti has come to be regarded as a form of art, “worthy” of display in galleries.

**Heritage:** Heritage refers to objects such as monuments or artifacts, or living expressions or ideas such as language, culture, or religious beliefs inherited from ancestors and are passed down from generation to generation.

**Immigration:** Immigration refers to a person or a group of people moving from one country to another. According to some sources, almost half of the people living in New York City today were born in another country.

**Public Art:** Public Art refers to works of art in any media that has been planned and created with the specific intention of being situated or staged in the public domain, usually outdoors and accessible to all.

**Mural:** A mural, most often created as a form of public art, is a large image, usually painted, which is either directly applied or affixed to a wall. Most often, murals are narratives, communicating a message or story to the public audience.

**Mosaic:** A picture or design made of tiny, individual pieces (called tesserae) of colored stone, glass, tile, or paper adhered to a surface. It is typically decorative work for walls, vaults, ceilings or floors.

**Nuyorican:** Nuyorican is a blending of the terms “New York” and “Puerto Rican” and refers to the Puerto Rican diaspora located in or around New York State, especially the New York City metropolitan area.

**Object-based Inquiry:** Object-based inquiry involves students in a hands-on study and close observation of objects as a method for research and discovery.

**Salsa:** Salsa refers to a fusion of informal dance and musical styles having roots in the Caribbean (especially Cuba and Puerto Rico), Latin and North America. The dance originated through a mixture of Mambo, Danzon, Guaguanco, Cuban Son, and other typical Cuban dance forms. There is a strong African influence in the music as well as the dance. Salsa music developed in New York through a mix of Puerto Rican, Cuban, and other musical communities.

**Santero:** a) A santero is an artisan who sculpts wooden figures depicting saints (“Santos”). b) A santero or santera in the Santería religion refers to a person who, after having been “crowned” or made “one’s saint,” is a priest or priestesses who assumes “the responsibility for establishing and maintaining proper ritual relationships between the orichas” and themselves and for people who seek their advice in their community.<sup>xvi</sup>

**Taíno:** The Taíno are an indigenous people of the Caribbean who were the first in the Americas to come into contact with the explorers led by Christopher Columbus. From about 1200 to 1500 AD, they were the dominant culture of Puerto Rico, the Dominican Republic, Haiti, Cuba, Jamaica and the Bahamas. Today, Taíno words, symbols and culture are particularly prevalent in Puerto Rican and Dominican art and culture and represent the rich cultural heritage of the islands.

**Urban:** An area is defined as urban when its population surpasses 2,500 people.

**Vejigante:** A vejigante usually appears during Puerto Rican carnival celebrations as a prankster who attempts to scare people. Dressed in traditional colors of black, red, white, and yellow, vejigantes wear brightly colored ornate paper mache horned masks, and costumes with bat-like wings, and a dried, inflated, painted cow’s bladder. The term “vejigante” derives from the custom of blowing up and painting a bladder, or vejiga used to scare small children. This tradition still continues today in Loiza, Hatillo, and Ponce in Puerto Rico.

**Visual Literacy:** Visual literacy is the ability to find meaning in imagery. It involves a set of skills ranging from simple identification--naming what one sees--to complex interpretation on contextual, metaphoric, and philosophical levels.

**Visual Shorthand:** A method for quickly noting down visual images. The method includes using simple lines and shapes to capture and communicate ideas.

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<http://www.elmuseo.org>

El Museo's homepage provides information about the history of El Museo, as well as gives online access to the museum's permanent collection.

### **DivEdCo**

Smithsonian Latino Institute, DivEdCo poster exhibition

<http://latino.si.edu/DIVEDCO/english/index.html>

### **Community Information Technology Initiative (MyCiti)**

<http://www.myciti.org>

The Community Information Technology Initiative provides online access to maps of New York City's land uses, zoning, planning proposals and more. CITI is a free service available to community boards, neighborhood organizations and the public.

### **Open Accessible Space Information System (OASIS)**

<http://www.oasisnyc.net/>

OASIS is a database of zoning and landuse information about New York City. Users can create custom maps that include different building types, demographics, and other forms of data, including historical landuse information from the Manahatta Project.

### **New York City Department of City Planning**

<http://www.nyc.gov/html/dcp/home.html>

The New York City Department of City Planning website contains neighborhood-based information for all of New York City. It also offers online access to the New York City Zoning Resolution.

### **Envisioning Development**

<http://envisioningdevelopment.net/>

Envisioning Development is a project of the Center for Urban Pedagogy that visualizes real estate and socio-economic data about New York City neighborhoods.

### **EastHarlem.com**

<http://www.east-harlem.com/>

East Harlem.com is a local blog of news and information about the neighborhood.

### **HarlemOneStop**

<http://www.harlemonestop.com/>

Harlem One Stop is an online portal for community arts and culture information for East Harlem as well as other parts of Harlem.

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## CONCLUSION

Around the Block from El Museo is one part of El Museo's ongoing commitment to supporting teachers in integrating arts-based research and object-based inquiry into their classroom studies. We hope that *Around the Block* will provide you with an introduction to some of our tools and processes, give you a taste of the experience of working with an Artist Educator, and inspire you to work with us on longer-term collaborations in the future.

For further information and resources about East Harlem and El Museo, including contextual information about some of the artwork and neighborhood sites, please contact [educationprograms@elmuseo.org](mailto:educationprograms@elmuseo.org).

We are grateful for your support us as we continue to grow and evolve as a department and an institution. Your feedback is critical to the evolution of our programs and we look forward to hearing from you!

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## ENDNOTES

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<sup>vi</sup> Miguel "Mickey" Melendez, *We Took the Streets*, 3rd edition, 2008, p26.

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