

NUEVA LUZ

photography journal



2010

EN FOCO'S PHOTOGRAPHY FELLOWSHIP WINNERS



Publisher's Statement

Dear Friends & Supporters of En Foco,

Now that our second issue of **Nueva Luz** is available, we want to take this opportunity to thank so many who responded enthusiastically to our previous one, "Living Latina: The Bronx Women's Photo Collective." The notion that Latinas and other women of photographers of color can assert creative control and produce the highest quality of images is timely and long overdue. Clearly, these are "voices" that need to be heard as widely as possible.

The current **Nueva Luz** issue continues this thread of identifying the voices of photographers of color not normally recognized by the mainstream photography community. En Foco's Photography Fellowship supports these voices and will expand the number of awards from 5 to at least 8, perhaps more in 2017. Further, we will continue to make **Nueva Luz** available at no cost through our online platform but with an option to order a printed version as well.

As En Foco moves forward, we remain resolute in our support of photographers in our "community" in **Nueva Luz** and our Fellowship initiative. There are many to thank including Wendel White, this **Nueva Luz** issue's organizer; Néstor Otero, **Nueva Luz** designer; Kim Rose, Online Fellowship Administrator; and to Sarah Calderon, panelist; Leenda Bonilla, panelist and Fellowship Exhibition Curator at the NYU Tisch School of the Arts...thank you Dr. Deborah Willis; and so, so many others!

Thank you and Bravo to all...

Bill Aguado
Interim Director

Layza Garcia
Programs Manager / Editor

En Foco Nueva Luz Foto Legacies Fellowships I

LEENDA BONILLA, CURATOR

Opening Reception
Thursday, November 17, 2016 / 6-8 pm
Exhibition: Nov.17.2016 - Jan.14.2017

Gulf & Western Gallery
at NYU Tisch School of the Arts
721 Broadway
New York, NY 10003



The En Foco Photography Fellowship is made possible with funds by the New York City Department of Cultural Affairs, the New York State Council on the Arts and the generosity of an anonymous donor.

Nueva Luz Publishers Page

Board of Directors

Frank Gimpaya, Chairperson
George Acevedo
Leenda Bonilla
Juanita Lanzo
George Malave
Bruce Miller

Board of Advisors

Nadema Agard
Chuy Benitez
Trey Boddie
Elizabeth Ferrer
Ricky Flores
Charlie Grosso
Jeff Hoone
Marysol Nieves
M.V. Swanson

En Foco Staff

Bill Aguado
Director
Layza Garcia
Programs Manager / Editor
Marisol Diaz
Exhibitions Manager
Kathi Pavlick
Development Volunteer
Claire Dorfman
Permanent Collections
Arts Administration Intern

Néstor Otero
Nueva Luz Design & Production
Charles Biasini-Rivera
Co-Founder and Director Emeritus
Frank Gimpaya
Original Design & Concept

Contents

En Foco's Photography Fellowship Winners 2016 Wendel A. White	2-3
Anthony Hamboussi	4-9
Tommy Kha	10-15
Adeline Lulo	16-21
Danny D. Peralta	22-27
Lawrence Sumulong	28-33
A Moral Imperative: Funding Artists of Color Kathe Sandler	34-35

En Foco's Photography Fellowship Winners 2016

Anthony Hamboussi

Tommy Kha

Adeline Lulo

Danny R. Peralta

Lawrence Sumulong



Council on
the Arts



Copyright © 2016 by En Foco, Inc.
ISSN 0887-5855
All Rights Reserved
1125 Grand Concourse, Bronx, NY 10452
www.enfoco.org | twitter/@enfoco
facebook/enfoco | instagram/enfoco_inc

Nueva Luz is made possible through
the National Endowment for the Arts,
the New York State Council on the Arts,
the New York City Department of Cultural
Affairs, private contributors, members,
and subscribers.

EDITORIAL ESSAY

Fellowship Perspective WENDEL A. WHITE

It was a great pleasure to be invited to suggest a selection of works from each of the awarded artists for the **2016 Fellowship** edition of *Nueva Luz*. I also participated in the selection process and was acutely aware of the remarkable quality represented by the work of these five photographers. Along with the other panelists, Leenda Bonilla and Sarah Calderon, narrowing the selection down to the five fellows, was not an easy or casual endeavor. Given the quality and seriousness of all the submissions, reviewing was a rewarding and frustrating process. It is always encouraging to see the range of contemporary practice as represented by artists of color living in New York City, a geographic location with so much significance to the concept of diverse communities and for the pursuit of photographically based artworks. Without a doubt we were unable to support the work of all the deserving photographers and on behalf of myself and the other panelists, I would like to express our gratitude for the opportunity to review their work.

Nevertheless, five remarkable photographers are selected as the 2016 En Foco Photography Fellowship recipients; Anthony Hamboussi, Tommy Kha, Adeline Lulo, Danny R. Peralta and Lawrence Sumulong.

As I began the task of shaping a selection of images for this issue, it became even more evident that the review process had recognized and distilled from the submissions a sense of "location" and "dislocation" among the concerns of these photographers. These five photographers offer complex and individual visions of experiences within the diversity of communities represented. Connections to global spaces located outside the boundaries of the U.S. (Hamboussi, Lulo and Sumulong), the dis-location/re-location/bi-location of immigrant communities within the U.S. (Lulo and Peralta) and an immigrant experience that is both domestic and virtual (Kha), suggesting a constellation of particular awareness for these issues. They remind us that the concept of place and belonging can evoke feelings of pleasure, comfort and security, as well as heartache, pain and terror. The photographs direct our attention, at what seems like a critical moment in global political discourse, to consider the modern concept of nations and borders as a human invention. What we imagine to be or define as, national borders, are simply extensions of the ancient organization of tribal territories. These definitions are powerful tools for "self-definition" and for the process of identifying "others."

Funding projects by photographers of color, this year and in the future, is an essential cultural task being fulfilled by En Foco. The Executive Director of the new Smithsonian Museum of African American History and Culture, Lonnie Bunch, answered the question of why there was a need for the NMAAHC as a separate museum, "The Smithsonian does something no other museum complex can: opens portals for the public to enter the American experience...The portal we are opening will allow for a more complicated—and more complete—understanding of this country." No sentiment better expresses the significance of the contributions of an organization such as En Foco, it "opens portals" by which we create access and accessibility to the work of remarkable artists.

I am particularly grateful for the work and support of Bill Aguado, Layza Garcia, and Kim Rose for making this process possible and for maintaining En Foco's mission.

Wendel A. White was born in Newark,

New Jersey. He was awarded a BFA in photography from the School of Visual Arts in New York and an MFA in photography from the University of Texas at Austin. White taught photography at the School of Visual Arts, NY; The Cooper Union for the Advancement of Science and Art, NY; the International Center for Photography, NY; Rochester Institute of Technology; and is currently Distinguished Professor of Art at Stockton University.

His work has received various awards and fellowships including a John Simon Guggenheim Foundation Fellowship in Photography, three artist fellowships from the New Jersey State Council for the Arts, a photography grant from the Graham Foundation for Advanced Studies in the Fine Arts, and a New Works Photography Fellowship from En Foco Inc. His work is represented in museum and corporate collections.



Anthony Hamboussi

Project Description

Cairo Ring Road is a photographic survey which explores questions of public policy, environmental neglect, heritage, and issues of social justice in Egypt. The work is an archive of an ongoing social, economic, environmental, and housing crisis in the years leading to and beyond the January 25th Revolution of 2011.

There is urgency, more than ever before, with pollution, the building of desert cities, unsustainable uses of the Nile and agricultural land, and systemic corruption to rethink land use in a more sustainable and ecologically responsible way. This urgency inspired me to turn my camera with an unflinching view to raise awareness and to bear witness to the brutality that has been perpetrated on the land.

Considering the official government image of Cairo and the stereotypical image of antiquities the city's image is being whitewashed. Many of the images in *Cairo Ring Road* are characterized by erosion, by chaos, neglect, or dilapidation and reflect a reality of the majority of those living in Cairo today. My photographs show Cairenes complex ways of occupying urban space and the strategies used to preserve their survival. I'm trying not to produce images that are stereotypical, for I don't see those images as meant to question or agitate but rather to control, to dominate over others, whether politically, racially or culturally. I'm interested in a visually charged portrayal of the class polarization played out in the built environment and it's politics. The embrace of the vernacular, the specific, the local in a world that has otherwise embraced the "generic city."

Cairo Ring Road takes a sustained look tracking the city's development. I've tried to visualize the mechanisms as to how Cairo actually functions. Instead of being immediately seduced as a photographer by spectacular events and images of public protest, human rights violations, and politics, the project focuses on the social dissatisfactions that are seeded in the ordinary landscapes of communities; it's about documenting the places and spaces where the basic rights and opportunities for the citizens to act on their own behalf are being imagined.

Background

Anthony Hamboussi is an Egyptian-American photographer, born in Brooklyn, NY in 1969. He has exhibited in the Townhouse Gallery, Cairo, International Center of Photography, MoMA/PS1, Americas Society, Queens Museum and Sculpture Center, New York. His book, *Newtown Creek: A Photographic Survey of New York's Industrial Waterway* was published by Princeton Architectural Press in 2010. He has co-authored two books; *What is Affordable Housing?* with the Center for Urban Pedagogy and *LIC in Context* with Place in History. His collaborations include "Words, Images, and Spaces: A Language for a New City?" with Kyong Park and International

Center for Urban Ecology. Hamboussi has received grants from the Graham Foundation for Advanced Studies in the Fine Arts, Jerome Foundation, and the New York State Council on the Arts in Architecture, Planning & Design. His photographs have been published in *The New Yorker*, *Domus Magazine*, and *The New York Times*, among others.

www.anthonyhamboussi.net



Anthony Hamboussi . Underneath the Sixth of October Bridge, Al Hadaek Hadaeq, Al Qubbah, Cairo Governorate, Cairo Ring Road series . 2014



Anthony Hamboussi . Al Labeini Drain Road, Nazlet Al Batran, Al Haram, Giza Governorate, Cairo Ring Road series . 2014



Anthony Hamboussi . Masaken Zahraa, Al-Maadi Al Gadida, Cairo Governorate, Cairo Ring Road series . 2011



Anthony Hamboussi . *Al Tonsi from Kobri Al Ebageah, El-Khalifa, Cairo Governorate, Cairo Ring Road series* . 2010



Anthony Hamboussi . *El Mansouria from the Ring Road, al-'Umrianiya, Giza Governorate, Cairo Ring Road series* . 2014



Tommy Kha

Project Description

Since last year, I'm using Google Reverse Image Search; purposefully searching for images based on a self-portrait I've made and entered in the search bar.

From its catalog of "visually similar images"—a set of pictures relating to the original image's color, light, subject matter, and pose—I remake select pictures from its suggestions.

Each "set" of images result from a self-portrait.

These resulting photographs of landscapes, still lifes, and portraits, to me, remain "self-portraits."

In between these "visually similar images" are cutouts from images, primarily drawing from my own archive and physically cutting them out from prints I make. I rephotograph them, sometimes with their real-life counterpart or out in the real world. The resulting picture is an image that is altered through the camera, and seemingly a collage without any additional Photoshop means.

Background

Born and raised in Memphis, Tennessee, Tommy Kha is a photographer/artist based in New York City and Memphis. His work has been exhibited internationally, including Ryerson Artspace, Georgia Scherman Projects, Aperture, ALLGold at MoMA PS1 Printshop, Yongkang Lu Art, and Kunstverein Wolfsburg. Publications include Slate, the Huffington Post, Aint-Bad Magazine, Hyperallergic, Blouin ArtInfo, BUTT Magazine, and Miranda July's We Think Alone.

Kha is a former Light Work artist-in-residence, and recently published his first monograph, *A Real Imitation*, through Aint-Bad Editions. Kha holds an MFA in Photography from Yale University.

www.tommykha.com



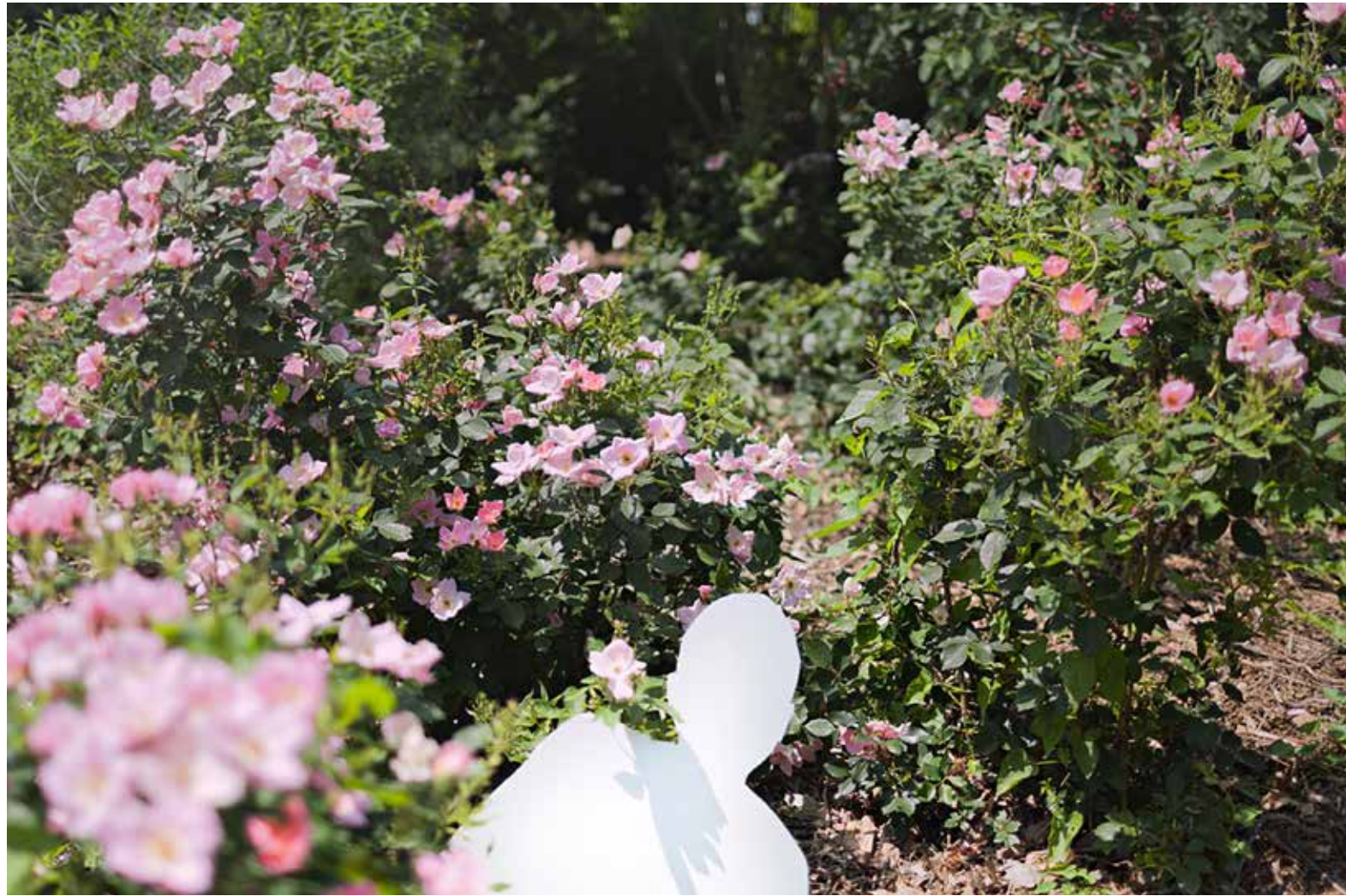
Tommy Kha . *Mine (I)*, Syracuse, NY, *Entre Chien et Loup* series . 2016



Tommy Kha . *Cloud (I)*, Philadelphia, *Entre Chien et Loup* series . 2014



Tommy Kha . *Mine (V)*, Memphis, TN, *Entre Chien et Loup* series . 2016



Tommy Kha . *Unified (II)*, McCarren Park, *Entre Chien et Loup* series . 2016



Tommy Kha . *Constellations (I)*, Queens, NY, *Entre Chien et Loup* series . 2016



Adeline Lulo

Background

Adeline Lulo was born in Washington Heights, New York and raised in the Bronx, New York. She received her BFA in Photography from Parsons School of Design in May 2015. She has grown up between two places that are very dominant to the Dominican society. This has allowed her to experience a duality of life between Washington Heights, New York and the Dominican Republic.

Through her photographs, Lulo attempts to capture the national essence of a Caribbean nation of ten million people. Her images have a romanticized quality to them because of her personal connection that ties back to her childhood spending summers exploring her motherland. She finds beauty in how her friends and family remain humble and grateful. Lulo's work spans many consecutive summers and acts as a way to reconnect

Project Description

Si Dios Quiere (If God's Willing) is a series of color film images I began during my return to the Dominican Republic in 2013 and again in 2014. In 2015, I expanded the project to include Dominicans in New York, *Parte Aquí y Parte Allá (Partly Here and Partly There)*— combining the two series to represent the duality of life.

Si Dios Quiere is the first section of my long-term project in the Dominican Republic. I began the series in August of 2013; it was my first time visiting the Dominican Republic as an adult. My last visit had been at the age of thirteen. Once I was of age to work in U.S., I was no longer spending my summers visiting my motherland. During my return, my time was spent reconnecting with friends and family, visiting my neighbors in the barrio (neighborhood). The images I've created in the Dominican Republic are a continuous series of portraits and still life's made using a medium format camera with color film. Through my images, I am looking at the textures and conditions of the shanty styled architecture where they live their lives, creating a perception of the spaces they inhabit. There are many sentimental meanings behind the title *Si Dios Quiere*. I have heard this saying from my family my whole life. *Si Dios Quiere* is a response that expresses hope and faith while embracing that nobody knows what the future holds and whatever happens is it is up to what God has planned for you. We often use this motto when saying goodbye or see you later. It is also used in hope that someday they will accomplish what they desire, God willing.

with her culture and it's society. The different themes conveyed throughout the work address family values, class inequity, access to healthcare and poverty. Her obligation as the artist is to empower the Dominican Community in both countries, while focusing on their unique national characteristics.

In 2015, Lulo's work was featured in a biannual publication dedicated to analog photography, *Papersafe Magazine*. She was awarded with Best in Show for her piece *Coralillo, 51x42"*, for her Senior Thesis Exhibition. Lulo was 1 of 160 selected out of 3,500 entries for the *New York Times* Portfolio Review. In 2014, she was second of ten to be honored with the William Randolph Hearst Endowed Scholarship.

www.adinelulo.com



Adeline Lulo . Coralillo, República Dominicana, Si Dios Quiere series . 2014



Adeline Lulo . *Familia, Nueva York, Si Dios Quiere* series . 2015



Adeline Lulo . *Yanelly, República Dominicana, Si Dios Quiere* series . 2015



Adeline Lulo . *La Fé (Faith)*, República Dominicana, *Si Dios Quiere* series . 2015



Adeline Lulo . *Utensilios de limpieza (Cleaning Tools)*, República Dominicana, *Si Dios Quiere* series . 2014



Danny R. Peralta

Background

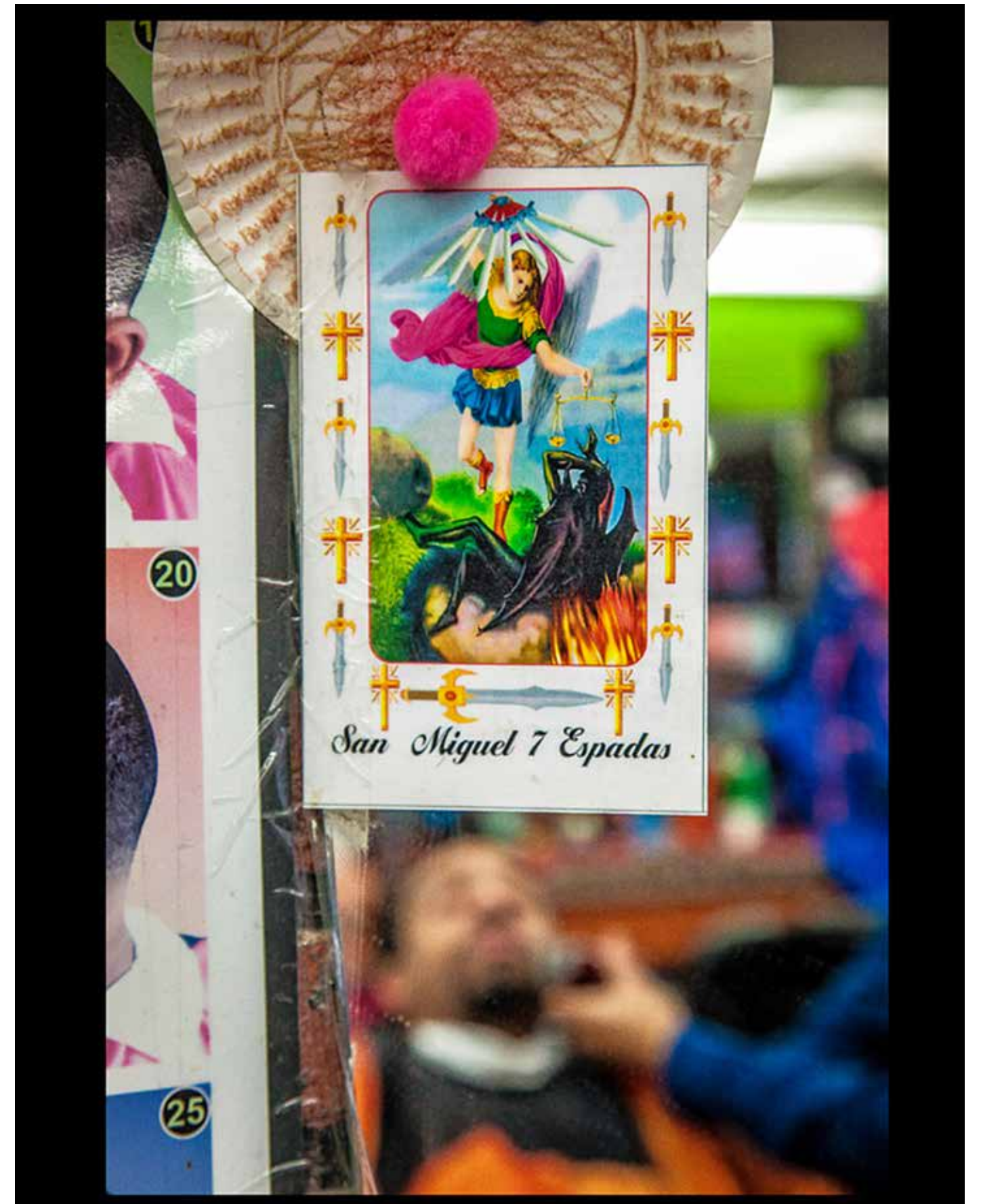
Danny Ramon Peralta was born in The Bronx in 1978 and was raised in the Inwood section of upper Manhattan. Shortly after he graduated with a Bachelors of Arts and Science from NYU's School of Education in 2000, he began his work as a youth educator and community developer. In 2002, while searching to expand upon his love for art and storytelling, he formally began attending black and white photography workshops at ICP @ THE POINT in the South Bronx. He was awarded the first ever Jocelyn Benzakin Fellowship for documentary photography in 2005 where he studied intensively at the International Center of Photography as a concerned photographer. From that point on, he turned his camera onto his immediate family and community, completing compelling projects like *Ma* (winner of 2007

Project Description

The *'Bout That Life* story follows G. Mesa, a young man living in the Bronx, as he navigates life as an undocumented immigrant. There are hundreds of thousands of Dominicans living in New York City, including an unclear number who are undocumented and came to America as children in the 1980s and 1990s. Individuals like G. are marginalized and often live in isolation. For this particular ongoing project, the images presented give a glimpse of his anonymous, yet familiar life of family, work, and play. The images were created with the intention of adding to the dialogue on the war on immigration and drugs in the United States and are compiled from many hours spent with the subject in and around the tri-state area. It is also the intention of the artist to use the story as an educational tool via artist talks and engagements.

BRIO Award), *LOVE LIVES* (a call for trauma relief in Hunts Point) and *'Bout That Life* (recently featured in BX200's Bronx Now exhibit). In 2008, he went back to THE POINT CDC to work as Director of Arts and Education, and in the fall of 2015 became the Executive Managing Director. In 2009, he also co-founded Peasant Podium Music, curating live musical showcases and visual art experiences not only for local artists but for individuals from throughout the globe. He currently lives in the Pelham Parkway section of The Bronx with his wife and two sons, who inspire his every endeavor.

www.dannyrperaltaphotography.com





Danny R. Peralta . 'Bout That Life 020315, 'Bout That Life: The G Mesa Story series . 2015



Danny R. Peralta . 'Bout That Life 100415, 'Bout That Life: The G Mesa Story series . 2014



Danny R. Peralta . 'Bout That Life 112914, 'Bout That Life: The G Mesa Story series . 2014



Danny R. Peralta . 'Bout That Life 112515, 'Bout That Life: The G Mesa Story series . 2015



Lawrence Sumulong

Project Description

This series began as a collection of political posters that I photographed in the Philippines following the presidential election of 2010, which heralded the ascension of Ninoy Aquino, the son of The People Power Revolution heroine, Cory Aquino, into presidency. Although the Philippines has recently been rated the top performing economy in Southeast Asia at the end of Aquino's presidency, the country still exists in an unending age of impunity in which extrajudicial killings, corruption, and human rights abuses remain unchecked and rampant.

Taking an iconoclastic approach and engaging in the practice of *damnatio memoriae*, I am presenting images of deterioration as a means of revealing an entrenched feeling of distrust towards a historically corrupt and broken political system. *Trapo* uses the practice of defacement to not only question the "truthfulness" of the political figure, profane the political portrait's use as an messianic image of progress, but also gesture towards the trauma of forced disappearances during the Martial Law era as well as the violence that continues to disfigure Filipino society.

Understood in the context of the 2016 Philippine presidential elections, *Trapo* intends to visually represent the country and its candidates' cultural amnesia and perverse revisionism in regards to the 12 year violent dictatorship of Ferdinand and Imelda Marcos and the corruption ridden track records of subsequent politicians and presidents. And yet, the spectre of tyranny remains ever present and foreboding. The newly elected president, Rodrigo Duterte, has been previously linked to death squads in Mindanao and has openly supported killing alleged criminals without due process. Bongbong, the son of the Marcoses, nearly won as Vice President.

In this selection of images, I have provided posters from this past presidential race. To that end, I shot the images digitally, processed and printed them with expired Polaroid 600 and SX-70 film, and lifted the emulsions onto recycled, unbleached paper stock made in the Philippines. The title takes its name from the Tagalog word for a torn cleaning rag or a crooked politician. My intended means of reproducing these one of a kind emulsions lift are through postcards or trading cards with quotations on the back.

The quotations provided would be excerpts from 'Towards the New Society' by Ferdinand Marcos and 'TAO: Humanism at work in Filipino Society' by Imelda Marcos, which are two foundational pieces of propaganda published by the Marcos regime. The rhetoric sounds progressive and perhaps resonant of contemporary Filipino political platforms, but have been included as a reminder of the hypocrisy of that time.

Background

Lawrence Sumulong (b. 1987) is a Filipino American photographer and Photo Editor with Jazz at Lincoln Center based in New York City.

In 2015, The Lucie Foundation shortlisted him as an "emerging talent with vision and dynamic ideas that challenge and progress the art form of still photography into work that compels."

Among others, his work has been featured by *Burn Magazine*, Chobi Mela VI, Festival Internacional de Fotografia de Porto Alegre, The GroundTruth Project, Head On Photo Festival, *Huck Magazine*, the Jorge B.

Vargas Museum, *Le Monde's M le magazine du Monde*, the Milk Gallery, *The New Yorker: Photo Booth*, *The New York Times*, NPR, Photovisa VII: International Festival of Photography, Sony World Photography Awards, Sydney Morning Herald, and Verve: The New Breed of Documentary Photographers.

His postcard series for the publication, *Abe's Penny*, is in the permanent collection of New York's Museum of Modern Art Library and the Brooklyn Museum Library.

www.lsumulong.com

"Through the centuries, the Filipino had been putting on a mask in order to confound his conquerors. When the time came to take off the mask because it was no longer needed, he found that it had become part of his face. This was the commanding image of our crisis of identity. But we have peeled off the masks, confronted ourselves, revealed and asserted our Filipino identity. No people can endure without the vital knowledge of who they are."



Lawrence Sumulong . *Trapo* series . 2016

“You and I will never fail so long as we recognize that our one and only guide is the welfare of the people, and that we subordinate ourselves to this interest.”



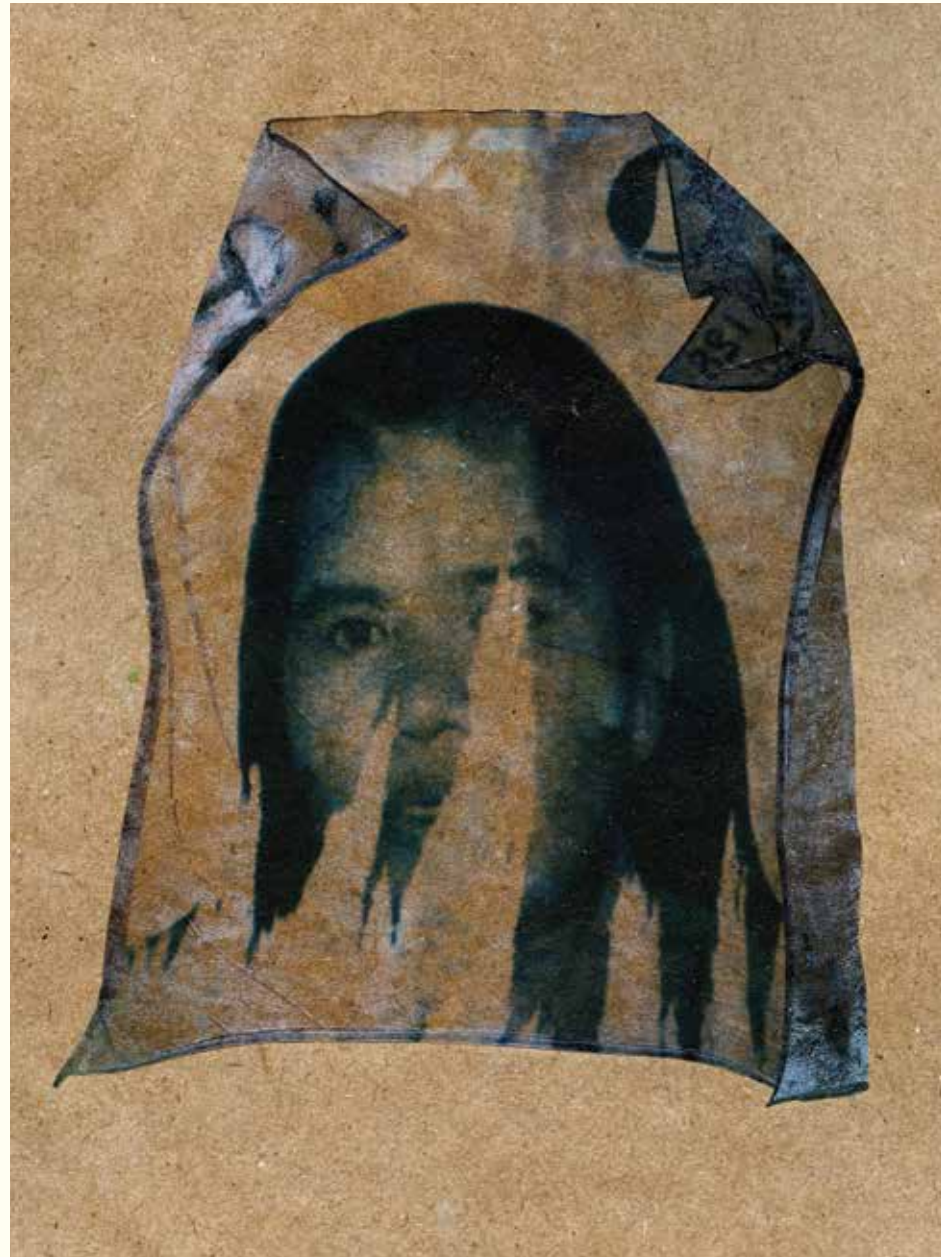
Lawrence Sumulong . *Trapo* series . 2016

“We are trying to pull our country out of the Dark Ages, of the dark continent into which we have been destined by the elders before us, by some of the Filipinos who forgot that they, too, are Filipinos. And while they are the elite of our society, they are not privileged to colonize or to patronize other Filipinos.”



Lawrence Sumulong . *Trapo* series . 2016

“An ideology for the New Society must anchor itself on one ruling principle: that the interests, objectives and needs of the poorest of the working people take precedence over those of the rest.”



Lawrence Sumulong . *Trapo* series . 2016

“...In enforcing martial law, our most difficult task did not lie in immobilizing the enemies of the state, although that in itself constituted a formidable task. Rather, it lay in giving a social dimension to all our efforts, so that the energies otherwise spent to spread anarchy and chaos could be transformed into a peaceful and productive force for the making of meaningful reforms.”



Lawrence Sumulong . *Trapo* series . 2016

A Moral Imperative: Funding Artists of Color

Kathe Sandler

Kathe Sandler is a documentary filmmaker, educator, and writer who is completing a Ph.D. in Women's and Gender Studies at Rutgers University. Her dissertation is entitled "How Black Feminism(s) Takes Place: Intergenerational Activism and Cultural Production in the New Millennium." She is also in progress on a similarly themed documentary film.

I am fortunate enough to be raised in New York City on the borderline of Harlem and Washington Heights in the 1960s through mid-1970s when the Black revolution was expanding the arts. It is no surprise that my mother, Joan Sandler—a self-invented first generation arts administrator from Harlem and my godmothers—Black women novelists Rosa Guy and Louise Meriwether—inspired me to write and tell transgressive stories about the world I knew. I began as a short story writer, poet, and journalist, and ventured into filmmaking as a New York University student in the late 1970s. However, very few classmates and even fewer professors shared my interests or saw my stories as valuable. In fact, I had a nearly impossible time shooting my first junior narrative documentary film in Harlem since initially none of my White classmates would crew with me above 96th Street.

I began my first independent documentary film, a short biography on the life of the late dancer, teacher and mentor Thelma Hill, *Remembering Thelma*, as a senior project of the Undergraduate Institute for Film and Television. Thelma, who had been my dance instructor, was at the time of her death in 1977, one of the most sought after dance instructors in the country and a pillar in the development of Black concert dance. Two years after graduating from New York University, I completed *Remembering Thelma* which won awards and was selected for the 1982 New York Film Festival. However, I will never forget that the instructor of my production course discouraged me from making the film, told me it was entirely too ambitious to accomplish, and gave me the second lowest grade in the class years earlier.

Fortunately, I was encouraged by Black independent filmmakers who gave me my first paying jobs in film. I was Production Office Coordinator for Kathleen Collins on her celebrated feature film *Losing Ground* and St.Clair Bourne on his noted documentary film *In Motion: Amiri Baraka*. St.Clair emerged as my mentor and Executive Producer of *A Question of Color*, my one-hour documentary film that explored internalized racism and attitudes about skin color, hair texture and facial features in African American communities. *A Question of Color*, which took many years to complete, premiered at the 1993 Berlin Film Festival, opened theatrically to glowing reviews at the Film Forum, and aired nationally over PBS in 1994.

As my career grew, I accepted invitations to participate on funding panels, advisory boards, and film festival juries. However, while many mainstream institutions spoke of reaching for diversity and inclusion, often they encouraged panelists and artists to fall back onto the highly subjective and racialized notion of "excellence." Who after all could make this determination? I was privy to the ideas of my former husband Luke Charles Harris, a scholar of race and gender, who wrote about affirmative action, and was Co-Writer of *A Question of Color*.

I found myself arguing on many panels and juries that treating people the same who were not similarly situated promoted inequality. White supremacy circumvented our access to resources and funding at every level—training, education, support with crew, and later exposure, awards, recognition, and next project support to move forward. Unconscious racism, made it particularly difficult for many White panelists to identify with work that artistically decentered Whiteness by focusing on people of color.

Notwithstanding this, I also struggled with the ways that gender, sexuality, and class, intersected with race in the context of freedom struggles and the arts world. Black feminists in the late 1960s and beyond named not only White racism and classism as deterrent to Black freedom but also Black heteropatriarchy. Audre Lorde reminded us that, "The Master's Tools Will Never Dismantle the Master's House."

However, there were then as there are now, nurturing spaces. I especially remember B. Ruby Rich, Director of the Electronic Media and Film Program at the New York State Council for the Arts, paired with Linda Earle, Director of the Individual Artists Program in the mid-1980s. I learned so much from the way these two women collectively ran their panels—their directives and progressive politics—that I tried to adapt their ways in other spaces. There was frank discussion of the ways that sexism, misogyny and homophobia worked in tandem with racism. "Excellence" without real inclusion lowered the bar—not the other way around.

Then two, there were then and now important organizations that train, fund, mentor, and help sustain artists of color. Some spaces bring older and younger generations together to document and record the past, and scholars and cultural writers are exploring these important moments. Third World Newsreel, the Black Documentary Collective founded by St.Clair Bourne, Firelight Documentary Lab, and a new online support group of women of color called Brown Girls Doc Mafia are among these organizations.

Renee Tajima reflects in *#DocsSo White: A Personal Reflection* about what the past can teach us as documentarians of color. Her words are highly translatable across the board in the arts.

New technologies have made filmmaking more accessible, but how can a filmmaker sustain a career and pay the rent? Some filmmakers of color have reached or even broken through the glass ceiling, but how do we move from individual to collective gains? How do we push for real programs and investment in diversity during a time of retrenchment and racial polarization?

Indeed, many vital groups that support artists of color are on life support, though new groups emerge. Despite what we see and hear now about living in a "post-racial" society, state sanctioned violence against people of color directly affects our lives. Artists of color are already intervening in this moment when freedom movements are being reimagined in new inclusive ways. #Black Lives Matter, #Say Her Name, and the politicization of students, celebrities, teachers, inmates, public servants, as well as children and senior citizens, gives life to new means of expression. So much is converging interactively on the Internet and digital media. Yet there remains a need for a cultural investment policy that assures our creative community is properly underwritten. The funding of artists of color and the institutions that directly support them is not only critical to our future, it is a moral imperative.

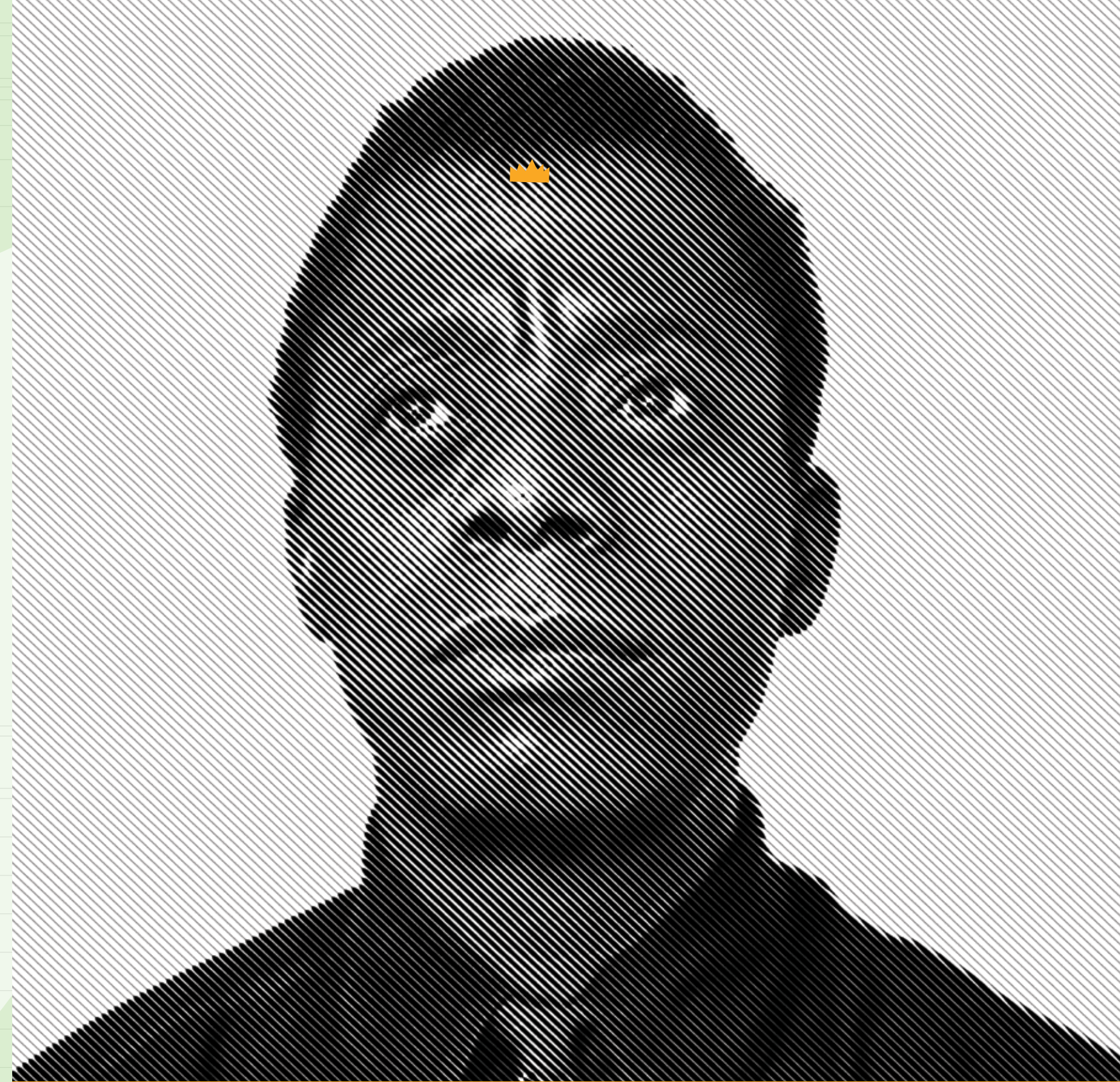


The Andrew Freedman Home

1125 Grand Concourse
Bronx, New York 10452
T: 718-410-6735 | F: 718-410-6750
www.AndrewFreedmanHome.org

Artist Residency Program
Saturday Arts Program
Art Exhibitions
AFH Playhouse
Film Screenings
Music & Dance Performances

Early Childhood Center
Early Childhood Education
Daycare
Summer Camp
Head Start
Youth Development
ESL and Pre-GED classes
After School Services
Job Resource Center



Mosaic Literary Conference FILM . PANELS . EDUCATION . VOICES

JAMES BALDWIN IN PERPETUITY

SAVE THE DATE Bronx Museum of the Arts
1040 Grand Concourse at 165th St. BX NYC
Saturday 11/19/2016 Free Event • www.MosaicLitCon.com



AndrewFreedmanHome



&



@AFHBronx



This event is presented by the Literary Freedom Project, a Bronx-based nonprofit arts organization, and is made possible with donations and public funds from the Bronx Council on the Arts through the New York State Council on the Arts.

Providing authentic arts programming for the South Bronx since 1982

CONGRATULATES



BomPlenazo 2014 © Marisol Díaz