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00:04:27.720 --> 00:04:37.320

Dalina Perdomo Alvarez: Okay, now it's noon in Chicago. So we can start our behind the lens on which, today we're featuring Adriana Parrilla.

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00:04:38.430 --> 00:04:39.870

Dalina Perdomo Alvarez: You might have joined us for

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00:04:40.890 --> 00:04:49.860

Dalina Perdomo Alvarez: Previous behind the lens of photographers in the show Temporal Puerto Rican Resistance which is up until tomorrow. Tomorrow is the last day that you can see it.

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00:04:50.940 --> 00:05:08.070

Dalina Perdomo Alvarez: September 19 and the curator of Temporal and the 2018 to 2020 curatorial fellow. My name is Dalina Perdomo Alvarez and this is the end of my fellowship and this is the last event for Temporal and I said Temporal's closing tomorrow.

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00:05:09.240 --> 00:05:25.170

Dalina Perdomo Alvarez: So yeah we do this behind the lens to kind of do a sneak peek into like a virtual studio, which could also mean just like just their work that they have on the laptop with photographers studio is different for everyone.

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00:05:26.460 --> 00:05:36.030

Dalina Perdomo Alvarez: And we've been doing this since the lockdown. And we previously featured Christopher Gregory-Rivera and Natalia Lassalle-Morillo and Erica Rodriguez.

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00:05:36.390 --> 00:05:52.980

Dalina Perdomo Alvarez: And all those events are recorded and they're on the MoCP Vimeo page. If you want to watch them this event will also be recorded so just just a heads up. And yeah, we're broadcasting live on Facebook. Hopefully everyone can hear us.

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00:05:54.390 --> 00:05:59.790

Dalina Perdomo Alvarez: Like I said, I'm the like outgoing curatorial fellow at the Museum of Contemporary photography

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00:06:02.070 --> 00:06:06.870

Dalina Perdomo Alvarez: And yeah, I'll do a little intro for Adriana, and Adriana is going to talk about

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00:06:07.650 --> 00:06:12.870

Dalina Perdomo Alvarez: Several different projects. So Adriana Parrilla was born and raised in San Juan, Puerto Rico.

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00:06:13.260 --> 00:06:25.590

Dalina Perdomo Alvarez: She holds a BA in modern languages from the University of Puerto Rico and an MA in photojournalism and documentary photography on sales photography, photographic Institute in Paris.

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00:06:26.430 --> 00:06:34.440

Dalina Perdomo Alvarez: her professional background as a ballet and contemporary dancer played a significant role in developing an inner sensibility to the world around her.

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00:06:35.100 --> 00:06:46.050

Dalina Perdomo Alvarez: Her work is an all encompassing story which centers on themes of identity construction, race and resilience. in 2019 she was awarded the "\_\_\_\_" award photo essay

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00:06:47.070 --> 00:06:52.320

Dalina Perdomo Alvarez: For photo essay. In the annual competition of the association of Puerto Rican photo journalists.

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00:06:52.950 --> 00:07:08.880

Dalina Perdomo Alvarez: And other enough Parrilla is featured in the Temporal Resistance which is up now until tomorrow. We have a few of her photographs some you'll see here centered around a hurricane Maria particularly this project, which is titled Santa Maria

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00:07:10.080 --> 00:07:21.630

Dalina Perdomo Alvarez: So yeah, without further ado, here's Adriana. Oh, one thing, feel free to ask questions through out just in the chat. I'll be manning the chat. I'll try to keep an eye on the Facebook comments as well.

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00:07:22.080 --> 00:07:26.310

Dalina Perdomo Alvarez: We'll have a portion at the end for more discussion and Q&A but

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00:07:26.940 --> 00:07:39.210

Dalina Perdomo Alvarez: Other than that, I said that she's fine to take questions throughout. So if there's like a question that really, relates to a certain photo you can just feel free to type in, I might also have a few questions throughout for Adriana. So if you see me pop in

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00:07:40.260 --> 00:07:52.920

Dalina Perdomo Alvarez: Yeah. We want this to be more casual conversation is not a lecture this, we should feel like we're with Adriana in her studio, looking at her photos and asking her for behind the scenes stories. So feel free to

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00:07:53.520 --> 00:07:59.040

Dalina Perdomo Alvarez: Make questions, comments, I'll be reading and moderating them. So here is Adriana.

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00:08:00.120 --> 00:08:01.620

Adriana Parrilla: Okay. Hi. Hola.

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00:08:02.700 --> 00:08:13.110

Adriana Parrilla: Hi everybody. Um, first of all, thank you, Dalina, thank you for the invitation. And thank you also to the museum of contemporary photography.

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00:08:13.740 --> 00:08:18.900

Adriana Parrilla: I'm very happy, a little bit nervous as well. I'm not gonna lie.

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00:08:21.480 --> 00:08:35.670

Adriana Parrilla: Not what else to say. Um, but I will say that I will, I will. I started photographing professionally. I will say, like, three years ago after I finished my master's degree in photojournalism

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00:08:36.090 --> 00:08:43.470

Adriana Parrilla: And the beginning I was photographing more as a hobby and as a way to continue expressing myself because

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00:08:43.920 --> 00:09:03.990

Adriana Parrilla: I'm life decisions took me to another path. And I

was not done dancing professionally anymore. So with photography. I found a new way to communicate without using words. Um so yeah that was actually how I connected with photography and how I was able to

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00:09:05.400 --> 00:09:12.630

Adriana Parrilla: Build this and express more this inner sensibility that I was not expressing before I will say,

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00:09:14.370 --> 00:09:39.270

Adriana Parrilla: So I will start presenting my photo. So the first project that I actually did when I just finished my study at "\_\_\_" was Santa Maria, which is basically about hurricane Maria and I choose the title Santa Maria because he's an afro Puerto Rican Mumbai song that is Santa Maria

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00:09:41.790 --> 00:09:51.240

Adriana Parrilla: So this song actually means like it's saying Virgin Mary, like St. Mary's like help us like to this evil that is coming in.

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00:09:51.750 --> 00:10:01.590

Adriana Parrilla: Actually what the hurricane Maria date was the opposite. Um, so I was trying to play there with the words and you know make like a little statement with the song.

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00:10:02.130 --> 00:10:12.420

Adriana Parrilla: Um, so it was the first project that I did, but it was not. It was more like an accidental project. I will say, because I went to Puerto Rico just

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00:10:13.020 --> 00:10:30.900

Adriana Parrilla: To re explore my island and because you know I was living in France at that point for almost 10 years. And so I was not you know i did not lose like contact with, um, with Puerto Rico, but I actually, um,

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00:10:32.190 --> 00:10:49.020

Adriana Parrilla: Lose like this daily life experience of living there. Basically, I felt when I arrived as not as an outsider. But I lost that you know daily life energy like you have when you live there.

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00:10:49.980 --> 00:11:02.220

Adriana Parrilla: So, um, so, yeah. I wonder just to explore and just get connected to the island and with My people and My community and actually the hurricane happened so

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00:11:03.090 --> 00:11:14.160

Adriana Parrilla: I knew that the hurricane was coming, but I, I think, like many Puerto Ricans, we never thought that it will be that catastrophic. We know that we will have damage but

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00:11:14.850 --> 00:11:21.720

Adriana Parrilla: We never thought that it will be to that extent, so I arrived and you know it was like

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00:11:22.590 --> 00:11:29.790

Adriana Parrilla: Expecting just another hurricane and just be probably two, three weeks without electricity and and water and

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00:11:30.300 --> 00:11:39.150

Adriana Parrilla: And that's it. And then live, we'll go back to its normal way. So, um, so actually know when I arrived, I already felt that

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00:11:39.900 --> 00:11:47.100

Adriana Parrilla: the energy in the air was completely different there was actually no energy in the he was kind of like this void.

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00:11:47.700 --> 00:11:59.010

Adriana Parrilla: And you can sense and you can feel the fear of the people around you so so that's when I start thinking like, this is something that it's going to probably change and I was very, very

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00:11:59.550 --> 00:12:09.540

Adriana Parrilla: very worried, not necessarily when the you can with passing. I was very wary of the aftermath, because I know that it will be like, really hard.

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00:12:10.680 --> 00:12:13.320

Adriana Parrilla: To open her again. So, as we know.

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00:12:14.340 --> 00:12:24.150

Adriana Parrilla: You know, you reckon Maria destroy the island completely. And so I basically was photographing as a weakness was leaving the same

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00:12:25.320 --> 00:12:37.410

Adriana Parrilla: You know daily life that all Puerto Ricans suffer, you know, during that period of time. So this projects more of us to document what was going on around me.

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00:12:38.040 --> 00:12:54.570

Adriana Parrilla: And also it was a way for me to, I will start showing a few of the photos. Um, it was a way for me to. I'm also in a way to feel that I was helping somehow because I feel very

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00:12:55.830 --> 00:13:11.460

Adriana Parrilla: very frustrated because my situation was not great but it was not the worst one and I you know I is my personality. I just need to feel that in a way that I'm helping somehow

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00:13:12.420 --> 00:13:29.640

Adriana Parrilla: My community. So I felt that I was, you know, my hands were tied because there was not enough that I could do besides just taking photos and you know try to see if somewhere people in, you know, in future, will see this picture will understand

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00:13:30.660 --> 00:13:42.240

Adriana Parrilla: You know, more our socio economical problems. And you know why Puerto Ricans need to deal after the hurricane so

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00:13:43.290 --> 00:13:54.300

Adriana Parrilla: So yeah, so for example this photo I took it in in someone in in our today in Baldridge it's a, you know, it's

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00:13:54.990 --> 00:14:06.840

Adriana Parrilla: It's an world populated area of the metro metropolitan area of San Juan. And I was just walking to meet my, my brother, where, where he used to work and I just

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00:14:07.500 --> 00:14:11.880

Adriana Parrilla: I remember these in front of a gas station and you know the line of

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00:14:12.870 --> 00:14:27.810

Adriana Parrilla: That gas station was extremely like people. I mean, in many gas stations in the island. But in that one in particular people will stay like the entire day doing a line and people will go without their cars, just to fill the, you know,

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00:14:28.860 --> 00:14:38.730

Adriana Parrilla: Try to have some gasoline and so these two men are actually like in the line and then they were sitting there and they were exhausted, like literally super tired and

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00:14:39.300 --> 00:14:56.490

Adriana Parrilla: Like you can see even their sweat in it was there were sitting. I mean, all this destruction and there's there's that sense of, you know, even we have this around us. We still here. We still present so

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00:14:57.450 --> 00:15:03.840

Adriana Parrilla: With with this type of photos that I was thinking I did not realize after I started looking at them.

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00:15:04.650 --> 00:15:14.370

Adriana Parrilla: That I was not necessarily. I did not wanted to show necessarily that destruction. I just wanted to show the life after like

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00:15:15.120 --> 00:15:25.980

Adriana Parrilla: You know I the resiliency resistant, like, um, you know, what is the daily life. Now, what is the new challenge that Puerto Ricans have to overcome.

107

00:15:26.460 --> 00:15:43.740

Adriana Parrilla: And how they can create a normal life around all this to adjust. So that was basically what I want to like to show in my photos. In the end, because of course you know it's easy to photograph. A lot of destruction and it is easy to photograph.

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00:15:44.640 --> 00:15:45.210

Adriana Parrilla: People

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00:15:45.300 --> 00:15:55.380

Adriana Parrilla: You know, in destroyed and people suffering. But I think that, although it is important to know that those things are happening. I think that for me is more important to see how people can

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00:15:56.160 --> 00:16:10.260

Adriana Parrilla: Come back, you know, and stand up and say, no, I'm still here. I'm still present and I have. I mean, you know, I want to show people in power, you know, and like we can keep going, although we have all this. So, yeah.

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00:16:11.340 --> 00:16:13.110

Dalina Perdomo Alvarez: I had actually a quick question.

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00:16:13.410 --> 00:16:14.340

Dalina Perdomo Alvarez: Yes, on

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00:16:14.400 --> 00:16:31.770

Dalina Perdomo Alvarez: For people watching this is one of the photos that is in the show tempura and instantly them, but I was also the title of Afro Caribbean song like folks on like they're not mentioned and often tempura and Santa Maria or some together saying like Santa Maria I'll even

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00:16:33.720 --> 00:16:34.200

Dalina Perdomo Alvarez: Send you

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00:16:34.740 --> 00:16:36.420

Dalina Perdomo Alvarez: That. There you go.

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00:16:36.690 --> 00:16:37.260

Dalina Perdomo Alvarez: You know, it's like

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00:16:38.400 --> 00:16:48.210

Dalina Perdomo Alvarez: Please guard us same Mary from the storm that's coming. So when I I titled them Temporal and I found Adriana's project I was like, oh, we go perfect together.

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00:16:49.980 --> 00:16:50.850

Dalina Perdomo Alvarez: Chose from Adriana.

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00:16:51.090 --> 00:16:55.680

Dalina Perdomo Alvarez: Are from that this project and act. So the question was, um,

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00:16:56.310 --> 00:17:05.310

Dalina Perdomo Alvarez: I when I explained this photo and tours. I tell them, like it does represent like that's how I read it too like the daily life after the hurricane and trying to live this new normal.

121

00:17:05.820 --> 00:17:15.360

Dalina Perdomo Alvarez: Um, but I didn't know that this was related to the other, like the gas station photo and or like I didn't know it was related to a gas station line at all. I didn't know that.

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00:17:16.830 --> 00:17:22.590

Dalina Perdomo Alvarez: Did they know that you were photographing them or were you just like from behind and then he spoke.

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00:17:22.650 --> 00:17:25.710

Adriana Parrilla: I was just basically from behind because like I said

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00:17:25.740 --> 00:17:30.600

Adriana Parrilla: This is not something that it was planned it was not like a plan project that

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00:17:31.200 --> 00:17:42.930

Adriana Parrilla: I would normally do that. I asked permission to photograph and I love to do portraits. So, you know, this is unexpected. I was just walking and I was bringing my camera with me.

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00:17:43.320 --> 00:17:50.880

Adriana Parrilla: Because I needed. Actually, I was walking to meet my brother, because I was using the internet where my brother used to work.

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00:17:51.420 --> 00:18:00.300

Adriana Parrilla: Because I would, I needed to finish my actually my master degree tests and send it and I, there was no internet in the island and my brother, you know,

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00:18:00.690 --> 00:18:13.380

Adriana Parrilla: Was a boy like to reconnect the system in where he was working. So I was walking towards there. So I was always with the camera with me, this is just me living in, like, you know, as an other Puerto Rican woman, you know,

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00:18:13.860 --> 00:18:32.100

Adriana Parrilla: So yeah, so I was walking around and seeing these type of scenes daily. So I just happened just to take a few moments and just take the photograph and I just actually what saw them walking from the gas station that is just in front and just sit there

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00:18:33.420 --> 00:18:53.430

Adriana Parrilla: And I was just like standing like walk in and I was with my camera hanging in that said, I'm so, so yeah. It's just, um, when we actually have like the third year anniversary of the hurricane MARIA COMING SOON TO THE 20th of September. So actually when you receive a message like this and

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00:18:54.480 --> 00:19:06.390

Adriana Parrilla: And you remember what not only what I, you know what, I live, but what other people that I know that we're in, with more in a more worse condition and that like

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00:19:06.540 --> 00:19:08.400

Adriana Parrilla: Loss of family member and

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00:19:08.880 --> 00:19:14.220

Adriana Parrilla: You, you still I still not believe that these happened and that the

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00:19:14.760 --> 00:19:33.810

Adriana Parrilla: The action of the government was so poorly like government of Puerto Rico and the US. So I'm sorry if I just come a little bit political but I have to say it is the truth. And we all know that, and we cannot lie just close our eyes when we have this type of reality and so

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00:19:35.010 --> 00:19:43.530

Adriana Parrilla: So yeah, so these. For example, this is season one. I basically my first photo for this project because I was unable to travel around. I mean,

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00:19:44.850 --> 00:19:51.300

Adriana Parrilla: And I was just by myself, basically. So I was I was photographing someone a lot

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00:19:52.470 --> 00:19:56.940

Adriana Parrilla: So this is season one, and this is a building. I'm near

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00:19:58.020 --> 00:20:10.290

Adriana Parrilla: I think I think he have the Like the consular of Spain in that building. Um, I don't remember the name of the building. But if quite famous is any is just literally next to, well, can you, Martin Pena

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00:20:10.800 --> 00:20:21.570

Adriana Parrilla: Near liking the entrance of some tool set. So, um, so, yeah. These building basically explode. He looks like a few floors looks like a bomb exploded inside

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00:20:22.140 --> 00:20:29.010

Adriana Parrilla: So these are like you're some people that word maintaining that would do maintenance in the building. Just checking the building out and

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00:20:31.320 --> 00:20:43.020

Adriana Parrilla: So, so, yeah. So here these photo is seen Barrancas in the town of Barranquias in the neighborhood of Barrancas

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00:20:43.560 --> 00:20:49.290

Adriana Parrilla: I wanted to show actually because for me was really interesting that a lot of people that I was seeing outside were women.

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00:20:50.100 --> 00:20:59.220

Adriana Parrilla: And like they were doing the line and they were like waiting to have water and doing like all the like speaking like you know like food like

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00:20:59.670 --> 00:21:07.290

Adriana Parrilla: What I would call like doing the hard stuff. They were all woman, actually. And for me that are very interesting how you know

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00:21:07.980 --> 00:21:15.900

Adriana Parrilla: How a lot of people think like know the man is the one who's gonna go outside and no but, you know, Puerto Rican women, we actually

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00:21:16.320 --> 00:21:33.630

Adriana Parrilla: A very strong and how powerful they were just waiting in line and very patiently and, you know, like with, for example, this woman over here in the front. Right, like with this strong demeanor, like, you know, I'm here, you know. So for me that was very interesting.

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00:21:36.720 --> 00:21:42.660

Adriana Parrilla: This is in Salinas myself up one point I was able to travel around

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00:21:43.800 --> 00:21:52.140

Adriana Parrilla: Either with a family member that I asked, like, you know, let's go here or I was able to join the right process of volunteer because like I said

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00:21:53.160 --> 00:22:05.520

Adriana Parrilla: I wanted to help somehow. I didn't know how to do it. So I, I was able to join them and with them. Of course I had access to go to the mountain saying to go to other areas of the island.

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00:22:06.840 --> 00:22:14.730

Adriana Parrilla: So this is in Salinas, and this is just, you know, normal life of a kid like you know he couldn't go to school because schools were closed.

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00:22:15.150 --> 00:22:26.220

Adriana Parrilla: And actually this photo, if I'm not confusing. This photo is actually taken around October, and there was no schools yet open. So this is him like playing, you know,

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00:22:26.910 --> 00:22:42.480

Adriana Parrilla: Coloring his book. And so this that I was very interested in these type of things like these type of normal things that mundane things that people would like ignore. But for me, those moments are very important because outside of waiting in line and

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00:22:43.350 --> 00:22:49.440

Adriana Parrilla: You know, and not having electricity and not having water and not having even like a roof over your head like

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00:22:49.800 --> 00:23:07.200

Adriana Parrilla: There was just these little moments that people like show like life that show that life continue and that we can just, you know, push and survive this for our you know from our own resilience and power without any help, because this is

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00:23:08.940 --> 00:23:18.780

Adriana Parrilla: You know, many of these people like actually like, you know, reconstruct their houses or clean their houses without any help of any you know government agency or anything.

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00:23:19.800 --> 00:23:30.840

Adriana Parrilla: So this is again in Barrancas and people hear the word in line to receive arm food and and some actually tarps of female herbs as well.

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00:23:32.850 --> 00:23:39.150

Dalina Perdomo Alvarez: Someone has a question actually related to location and actually this is also a good one to because it's kind of a

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00:23:40.650 --> 00:23:42.270

Dalina Perdomo Alvarez: Like two questions in one

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00:23:43.320 --> 00:23:54.210

Dalina Perdomo Alvarez: They were asking, How did you choose the places you were shooting after the hurricane we're they random and they also asked was it always during the day that you shot these photos.

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00:23:55.590 --> 00:24:07.290

Adriana Parrilla: Um, well, like I said, it was basically by accident, actually, that I was going around the first photograph that I took on. That's why mainly of them. A lot of them were in San Juan.

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00:24:08.220 --> 00:24:14.340

Adriana Parrilla: And then when I joined the Red Cross and when I got a little bit more comfortable as well in moving around.

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00:24:14.790 --> 00:24:22.890

Adriana Parrilla: So, though I just when we're what I knew that I could photograph what I knew that. I knew somebody from the community.

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00:24:23.190 --> 00:24:36.810

Adriana Parrilla: And of course, with the Red Cross, they will be there will be a complaint with a community leader. So it was at the beginning, I will say it was more random because yes i was judging someone walking around and then afterwards.

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00:24:37.380 --> 00:24:46.020

Adriana Parrilla: I was competing with somebody that knew that, knew the area. And so that was showing me around. Yeah. And what was the other question I forgot.

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00:24:47.130 --> 00:24:49.530

Dalina Perdomo Alvarez: Always shot during the day was the other question.

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00:24:49.920 --> 00:25:00.480

Adriana Parrilla: um actually no, I do have photo of night. I mean, I mean, this one was, I mean, there was no electricity. Um, so, but I shoot have night as well. But I didn't like

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00:25:01.470 --> 00:25:02.490

Adriana Parrilla: I don't have it.

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00:25:02.670 --> 00:25:10.950

Adriana Parrilla: Any of that I didn't choose any of those photos for the project, but I do I photograph, like, then, you know, day and night because it was just

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00:25:11.430 --> 00:25:20.970

Adriana Parrilla: What else I could do you know as well. I mean I have to think of ways to entertain myself at the same time. And, you know, my only thing was photographing and

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00:25:21.630 --> 00:25:31.800

Adriana Parrilla: praying that I will have enough battery and then I will have a place to charge it after. But, um, but, yeah, no, no. I should have been tired, day and night.

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00:25:33.330 --> 00:25:37.800

Dalina Perdomo Alvarez: You say you didn't choose the night ones and like this one. Is it like more evening or is it like

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00:25:39.570 --> 00:25:48.540

Adriana Parrilla: These one was like during the day, like more like the sun was coming down there was like there's a little light here if you see, um, yeah.

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00:25:48.870 --> 00:25:57.120

Dalina Perdomo Alvarez: And the ones that were like super like in the night you chose them. Was it because like they didn't look that good because there wasn't enough light or

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00:25:57.750 --> 00:26:01.410

Adriana Parrilla: Yeah, because at one point you have to choose photos and you know

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00:26:03.390 --> 00:26:04.500

Adriana Parrilla: I tried to choose. The ones that

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00:26:04.530 --> 00:26:24.780

Adriana Parrilla: Connected more with me and with what I wanted to say um it was basically that. Um, so yeah, I mean, I wish I could show like a lot of hundreds of photos, but we have to sometimes narrowed it down to a few. So that was basically the decision, it was not. It was not more than that.

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00:26:28.200 --> 00:26:33.570

Adriana Parrilla: So this is actually like you, like I was saying like my family like he's my sister like

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00:26:34.590 --> 00:26:41.910

Adriana Parrilla: my godmother, like, yeah, so it's this is this is my life, this is what I was, you know, living it as well.

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00:26:44.070 --> 00:26:54.840

Adriana Parrilla: This photo is actually the day after the hurricane because we stay there, my sister, my mother and I so in the house of my godmother. So this is the day after the hurricane.

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00:26:59.880 --> 00:27:01.950

Adriana Parrilla: So I'm just going to go a little bit

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00:27:05.460 --> 00:27:15.840

Adriana Parrilla: So for example here for me. What's interesting to see, you know, how can we rebuild, you know, a normalcy. I mean, everything that was going on. So,

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00:27:16.440 --> 00:27:30.780

Adriana Parrilla: Here is a barber like he's using his the motor of his like car just to, you know, to be able to use his like how do you say that in English, like the machine like to cut your hair. I don't remember the word but

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00:27:32.640 --> 00:27:34.200

Dalina Perdomo Alvarez: Is it, we call it a razor.

185

00:27:34.650 --> 00:27:36.750

Adriana Parrilla: I right. Yeah, it's like a razor. But

186

00:27:36.840 --> 00:27:39.240

Adriana Parrilla: It's not a racer. But yeah, you know that.

187

00:27:41.850 --> 00:27:42.840

Dalina Perdomo Alvarez: Machine electric

188

00:27:43.320 --> 00:27:44.490

Adriana Parrilla: Yes, exactly.

189

00:27:44.730 --> 00:27:49.260

Adriana Parrilla: So he was like using the power of his car, you know, to

190

00:27:49.770 --> 00:28:07.470

Adriana Parrilla: To be able to cut the hair of his client and you know like and and actually this is in an abandoned GAS STATION AND



THIS IS NEAR Salinas, um, it's not exactly in Salinas, but it's a new Salinas, and I won't say from not confusing, like this one.

191

00:28:10.920 --> 00:28:23.640

Adriana Parrilla: So this would be in Barrancas again in the town of Barranquitas. Um, and this is one of my, I will say, my favorite portraits of this project, um,

192

00:28:24.360 --> 00:28:39.270

Adriana Parrilla: Because actually, when I took this photo. Um, it was very, very fast. The way that I took the portrayed. I did not have any time I remember her that she came with her. Nice. I think

193

00:28:40.920 --> 00:28:49.950

Adriana Parrilla: To pick up you know some avatar because she lose like some power of a roof the roof of our house and you know I always like

194

00:28:51.630 --> 00:29:00.990

Adriana Parrilla: The face of this woman like haunt me after I left Puerto Rico, because I did not have her name. I just only remember

195

00:29:01.710 --> 00:29:11.880

Adriana Parrilla: Where I took the photo and you know the area, but that was it because it happened literally really fast and I normally when I do portraits I normally like to take

196

00:29:12.180 --> 00:29:17.670

Adriana Parrilla: You know my time, but I was in a situation, I was, you know, with the Red Cross and I was, you know,

197

00:29:18.090 --> 00:29:27.810

Adriana Parrilla: Just helping and taking photos of the same time it was not easy for me to just ask permission to her and her nice to take a portray and that will see it. I think it took me like

198

00:29:28.290 --> 00:29:49.470

Adriana Parrilla: I don't know, maximum like 10 minutes or even less and but to with like her image always haunt me because, you know, I see this woman that I, I have this feeling this feeling that she's like a such a strong woman, but I can see her face. She's tired, you know, and

199

00:29:50.670 --> 00:29:58.740

Adriana Parrilla: And I'm I mean for me to represent, at least for me, the many faces. One of the faces of Maria, you know,

200

00:29:59.130 --> 00:30:14.670

Adriana Parrilla: This like he standing still standing strong, you know, I like the way she's carrying you know the Clorox bottle and the towel bag, but at the same time, I can see her phases. She's tired. So after I left Puerto Rico and

201

00:30:15.450 --> 00:30:23.670

Adriana Parrilla: A year after I went back and I you know I spoke with a few friends, a journalist friends and another friend like we have to go and try to see if we can

202

00:30:24.180 --> 00:30:33.150

Adriana Parrilla: Meet her and because I wanted to get to know her and want to see how she's doing basically it was that, and it was other people actually that I'm not the

203

00:30:33.510 --> 00:30:37.830

Adriana Parrilla: I'm not showing here on these photos that I actually wanted to meet back from that area.

204

00:30:38.610 --> 00:30:44.850

Adriana Parrilla: Um, but she was one of the principle ones that I said like, I need to go back and meet her. So I went back

205

00:30:45.480 --> 00:30:50.190

Adriana Parrilla: And after like literally asking like a lot of people from the neighborhood like

206

00:30:50.610 --> 00:30:56.700

Adriana Parrilla: In showing the photo, you know, who is this woman. And so they told me they told me her house. And actually, when I arrived.

207

00:30:57.030 --> 00:31:05.850

Adriana Parrilla: To her house. She actually remember me with was so for me was so surprising. I was so happy that she remembered and she

don't mean like a

208

00:31:06.270 --> 00:31:16.020

Adriana Parrilla: wait a moment to like, Wait a minute. Wait a moment, because I'm cutting like the grass of my you know my backyard. And I'm like, oh, what is I was like okay

209

00:31:16.410 --> 00:31:36.420

Adriana Parrilla: Interesting. No, no. But coming and coming. And when I come in and actually and I was like a completely different person. So, her name is Celia, and at that moment she well they don't know suddenly when she was born, but she says that she's around 95 years old.

210

00:31:37.890 --> 00:31:58.050

Adriana Parrilla: So, um, so I've seen that he sees a year after. So how, like I always know that she was a powerful and strong woman, and here I took this portrait like this is her. You see, this is me. This is like this. Give me actually like

211

00:31:59.280 --> 00:32:10.050

Adriana Parrilla: How can I say this, like I actually believe even more in what I was trying to show of my Puerto Rican community like I was like, you know,

212

00:32:10.770 --> 00:32:28.680

Adriana Parrilla: We are like super powerful and strong and we are resilient and we like we survive this and seen her like that going cutting the grass you know of her backyard with a machete like nothing. Nothing. I cannot even do that, you know,

213

00:32:29.940 --> 00:32:38.940

Adriana Parrilla: It's, it's for me was a representation of, you know, this is this is who we are, actually. And this is how we should be represented

214

00:32:39.570 --> 00:33:00.180

Adriana Parrilla: In the media and not necessarily represented like suffering and like, no, we are more more than that. So for me this, I'm seeing our Celia, and seeing her like this that represent who we really are. We are like fighters. We are very strong. So

215

00:33:02.610 --> 00:33:05.370

Dalina Perdomo Alvarez: I love that She said she was cutting grass and she was actually macheting

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00:33:06.960 --> 00:33:08.700

Adriana Parrilla: Entire thing. Yeah, no, no.

217

00:33:09.450 --> 00:33:12.750

Dalina Perdomo Alvarez: Yeah, this is very reminiscent of like the typical Kibo

218

00:33:13.020 --> 00:33:20.040

Dalina Perdomo Alvarez: Figure, but then you know it's not usually a woman that they show like this with the machete and I love the basketball on the floor.

219

00:33:20.520 --> 00:33:20.970

Yeah.

220

00:33:24.600 --> 00:33:26.430

Adriana Parrilla: I'm somebody else have a question.

221

00:33:26.760 --> 00:33:27.780

Adriana Parrilla: Before I pass

222

00:33:30.000 --> 00:33:37.950

Dalina Perdomo Alvarez: So far no but everyone feel free to ask questions throughout and I'll keep an eye on the Q&A. A and the chat and the Facebook.

223

00:33:38.970 --> 00:33:44.970

Dalina Perdomo Alvarez: Is Yeah, feel free to just comment or ask questions and I'll, I'll read it to her. But, but, yeah.

224

00:33:46.200 --> 00:33:46.650

Dalina Perdomo Alvarez: Okay.

225

00:33:47.280 --> 00:33:51.360

Adriana Parrilla: So the next project that I want to show you guys.

226

00:33:54.000 --> 00:34:09.630

Adriana Parrilla: Is called Victor. Um, this is the second like I'll say this is the first project that I like the actually, um, you know, wanting exactly what I wanted. And you know know by accident, like Maria

227

00:34:10.230 --> 00:34:16.590

Adriana Parrilla: This is a project that I really took my time to think about it to research it is it's an ongoing project.

228

00:34:18.630 --> 00:34:26.130

Adriana Parrilla: Is about Victor, who is a young man, he was born with a genetic disorder called sorta syndrome.

229

00:34:27.480 --> 00:34:37.290

Adriana Parrilla: It says genetic disorder actually affects like one in 10,000 people in the world. So it's very, very rare and it's not inherited by any of the parents so

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00:34:38.370 --> 00:34:41.400

Adriana Parrilla: It's a, you know, it's kind of like a roulette you know

231

00:34:43.080 --> 00:34:53.550

Adriana Parrilla: So, so basically what I wanted to show with this project. It was, I will repeat myself with this word, but these are the topics that I work on is

232

00:34:54.060 --> 00:35:07.620

Adriana Parrilla: Like how we construct his identity. I mean, everything that is going on in his life. Um, I means everything that you know that people from the outside world that not knowing will

233

00:35:08.580 --> 00:35:27.150

Adriana Parrilla: Will say that they're like difficulties, but for him. They aren't so for me was very important to show him not, not necessarily as a disabled person, but more as you know as him like like me like you, you know. Um, so yeah.

234

00:35:28.290 --> 00:35:29.010

So go

235

00:35:31.770 --> 00:35:37.560

Adriana Parrilla: So I spent a lot of these of the time when I was photographing. I started spring 2018

236

00:35:38.820 --> 00:35:44.430

Adriana Parrilla: And I spent a lot of time with him in his house, um, people that suffer.

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00:35:45.510 --> 00:35:54.450

Adriana Parrilla: From the syndrome. They are normally severely blind they suffer from gigantism, severe scoliosis, cancer.

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00:35:55.770 --> 00:36:14.100

Adriana Parrilla: So and also mental disabilities. So for example, in his case he's considered to have the mentality of a 10 year old boy and he's 30 now. Um, so he spent a lot of his time inside his house with his mother, Wanda, and his father chacho

239

00:36:17.550 --> 00:36:25.770

Adriana Parrilla: And he loves to dance. He's a millennial so he loved to it's it's funny because he learned how to use like Facebook.

240

00:36:26.220 --> 00:36:39.690

Adriana Parrilla: And YouTube so he always played this like he loved like a million good songs and he always played like all get song like every time when I want a specific song. Um, so

241

00:36:41.550 --> 00:36:56.220

Adriana Parrilla: Yeah, so this is this is Wanda his mother, and one that is a fighter. She said, thyroid cancer survivor and she's actually the one who's, you know, the head of the family, um,

242

00:36:56.880 --> 00:37:06.960

Adriana Parrilla: She, she needs to take care of, not, not only Victor um her own mother that after Hurricane Maria was tied to a bed.

243

00:37:08.460 --> 00:37:23.400

Adriana Parrilla: And now she has to take care of her husband, Victor's father. He was diagnosed with a brain tumor that basically um damage his sight. So he's now so blind.

244

00:37:24.810 --> 00:37:30.090

Adriana Parrilla: So she's the one who, you know, takes care of everybody and herself as well.

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00:37:35.130 --> 00:37:51.540

Adriana Parrilla: So to create this is kind of like a boom scrapbook of Victor in when he was born when they didn't know what he have because actually I if I'm not confusing. I think they discovered that they have

246

00:37:52.110 --> 00:38:02.580

Adriana Parrilla: The he has the condition like when he was around one year old, but at the beginning. They didn't know they just noticed, like the the form of his head was different.

247

00:38:03.630 --> 00:38:07.950

Adriana Parrilla: Because in Puerto Rico, there was not any case non cases.

248

00:38:15.240 --> 00:38:35.970

Adriana Parrilla: So yeah, so we only can see like he's blind but he can see a little bit from his right eye. So we always have to you know put very close like everything that he's, he has his phone like he has to use it. And so when I like I create this epic because I like the light that the phone was

249

00:38:37.170 --> 00:38:43.560

Adriana Parrilla: Doing his face and and the slide as well from a wall of near near he's

250

00:38:47.430 --> 00:39:01.440

Dalina Perdomo Alvarez: Someone has a question. I think it was like a previous photo. What is the significance of the photo of Marilyn Monroe photo on the couch in like it's their significance to Marilyn Monroe.

251

00:39:02.730 --> 00:39:08.250

Adriana Parrilla: Yeah, this one. Oh yeah, the simple significance is that she is a fan of Marilyn Monroe.

252

00:39:08.910 --> 00:39:26.250

Adriana Parrilla: And and around the house. There's a lot of things of Marilyn Monroe, like the decoration of the living room. It's a lot of little things have married tomorrow. Yeah. So, and I saw that it was interesting. Having Marilyn Monroe face and her face next to each other and you know

253

00:39:27.630 --> 00:39:29.910

Dalina Perdomo Alvarez: Yeah, it's like a little part of herself later.

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00:39:29.910 --> 00:39:31.710

Adriana Parrilla: Exactly, exactly.

255

00:39:37.440 --> 00:39:52.680

Adriana Parrilla: And I wanted to show also, um, and I think this come from my ballet background night I'm always looking at legs and hands and the way people position. Their, their hands and I noticed that he was

256

00:39:53.190 --> 00:40:07.440

Adriana Parrilla: You know, putting this is this photo was taking in his mom car. And so, I noticed that he put his head like in that balletic position and you know the for me, it was very interesting.

257

00:40:15.390 --> 00:40:21.720

Adriana Parrilla: So I'm with this photo is this is this scar. They did surgery on his spinal cord.

258

00:40:23.340 --> 00:40:34.530

Adriana Parrilla: So he actually because of his scoliosis he walks um leaning from one side and he cannot like stand up straight and he keeps growing.

259

00:40:35.010 --> 00:40:52.290

Adriana Parrilla: So he because he has got gigantism, so if he keeps growing. So he's he's going to have problem with his back and he might have to have surgery Again, but he dance, and he runs and you know he do everything.

260

00:40:57.840 --> 00:41:13.350

Adriana Parrilla: This is his bedroom that he outgrows. So now he



doesn't sleep there anymore he sleep next to his grandmother, but he used to sleep here and you know they change, you know, the bed and everything, because it was too small for him.

261

00:41:16.560 --> 00:41:24.180

Adriana Parrilla: This is when actually when you go outside with him if he she demeanor completely changed. He's a different person and

262

00:41:25.440 --> 00:41:37.290

Adriana Parrilla: He's been so much time inside that I feel that every time that he had the opportunity to be outside he's like, you know, he wants to explore his surroundings and he wanted to do everything.

263

00:41:44.550 --> 00:41:53.580

Adriana Parrilla: So this is his dog that is also, it's, it's a, he said his dog is blind and and that day the dog like escape.

264

00:41:54.180 --> 00:42:04.650

Adriana Parrilla: The house like we don't notice because he cannot see the dog as well. So, um, the, this is when our neighbor like brought the dog back and you know

265

00:42:05.160 --> 00:42:21.870

Adriana Parrilla: So I thought that it was really interesting. The lighting of the neighbor's car on Victor and the shape of the the ground have the same shape of his back. So I wanted to have put together those two images.

266

00:42:26.310 --> 00:42:30.570

Adriana Parrilla: Until this is Victor with his father chacho

267

00:42:32.100 --> 00:42:40.740

Adriana Parrilla: So he's now blind. So it's actually Victor, who is helping him to adapt to the new reality that he have

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00:42:43.230 --> 00:42:57.000

Adriana Parrilla: Right now, you know, it's very difficult for him because, you know, it's very recent that this happened is almost a year ago and now when I this when I took this photo, it was

269

00:42:58.530 --> 00:43:16.290

Adriana Parrilla: In October around October, and he was already declared legally blind but he was able to see some shadows and things, but now I'm after that. Now, he doesn't see anything. So for him, is really hard. You can see that

270

00:43:17.370 --> 00:43:34.860

Adriana Parrilla: He's a little bit depressed because he was the one always, you know, who was taking care of the family. So now it's completely the opposite. So, so, Victor is helping him a lot because Victor, you know, his entire life. He's been dealing with this difficulties.

272

00:43:39.150 --> 00:43:40.740

Adriana Parrilla: So yes, I'm actually

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00:43:41.790 --> 00:43:50.400

Adriana Parrilla: I like this project because I like the the intimacy and you know the way how you can

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00:43:52.530 --> 00:44:07.500

Adriana Parrilla: Get engaged with someone by not only spending time but it's to listening to their stories and what they have to say and it allows you actually to

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00:44:08.250 --> 00:44:15.450

Adriana Parrilla: To be able to relax and not be in a hurry to have the photos of a lot of photos just

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00:44:16.230 --> 00:44:22.380

Adriana Parrilla: He allows you to just step back and understand their story and understand their perspective.

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00:44:22.860 --> 00:44:30.450

Adriana Parrilla: Because even though that I knew them before because they're like not there like far family non us and they're not blood family.

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00:44:31.260 --> 00:44:42.600

Adriana Parrilla: Um, but they're like far cousins from my mom I knew them, but at the same time, I did not know their story. So I was an outside there as well. You know, so I

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00:44:43.200 --> 00:44:53.040

Adriana Parrilla: I was very privileged that they allow me to, you know, you know, to learn about them and to learn what you know.

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00:44:53.490 --> 00:45:02.700

Adriana Parrilla: All the experience that they have and and i think this with this project I realized that this is a type of photography that I want to keep doing

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00:45:03.090 --> 00:45:14.310

Adriana Parrilla: That I want to keep like portraying people in a way that it's valuable that they are in power and that allows them also to share the story

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00:45:15.120 --> 00:45:30.900

Adriana Parrilla: Like, I will say more that they can use me as a tool to express themselves. So more in a collaborative way rather than just taking the photos and leaving. So, yeah.

283

00:45:32.490 --> 00:45:33.480

Adriana Parrilla: There's any question.

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00:45:35.610 --> 00:45:41.820

Dalina Perdomo Alvarez: Now, right now, but we're like we have like it's 1240 so we have almost 20 more minutes.

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00:45:42.120 --> 00:45:42.420

Okay.

286

00:45:43.680 --> 00:45:52.140

Dalina Perdomo Alvarez: We can stop like at 1250 like 10 minutes before to leave more time for questions or or if he wants up a little earlier, that's fine as well. But we can leave at least 10 minutes so

287

00:45:52.740 --> 00:45:53.730

Adriana Parrilla: Okay, great.

288

00:45:54.060 --> 00:45:54.870

Adriana Parrilla: So, keep going.

289

00:45:56.190 --> 00:46:10.920

Adriana Parrilla: So yeah, so this is another project that I start into delta and 18 as well, is I will say my long term project. I don't know when I will be able to finish. Um, and

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00:46:11.640 --> 00:46:28.320

Adriana Parrilla: It's going on "\_\_\_" Don't call me again. Yeah, I'm black, So we're using Puerto Rico to describe someone that is black mixed race because you know the word black have a negative connotation.

291

00:46:29.970 --> 00:46:42.540

Adriana Parrilla: So I will say that this is the first project that is very personal, at least the first part of this project because he's very new is still like in diapers. I'll say um and

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00:46:43.290 --> 00:46:55.320

Adriana Parrilla: It's about how I you know I wanted to answer the question about the Puerto Rico Puerto Rican identity, the complexities around that surrounding that. And, you know,

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00:46:56.040 --> 00:47:05.700

Adriana Parrilla: At the beginning, I'm like a lot of people when they think about black community in Puerto Rico, they'll probably go to the town of Luisa

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00:47:06.750 --> 00:47:15.030

Adriana Parrilla: Because then what you learn in school that the blacks are only geographically. They're only there in Luisa when it's not the reality.

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00:47:16.500 --> 00:47:28.560

Adriana Parrilla: There's black people in the entire island, but they're not necessarily recognized as black or they don't even recognize themselves self as blacks and so

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00:47:29.490 --> 00:47:44.430

Adriana Parrilla: I started like that I start actually I have always, you know, since I moved to France actually 11 years ago I start questioning myself actually of my identity because, you know, I'm an immigrant here and I

297

00:47:45.000 --> 00:47:51.930

Adriana Parrilla: I get asked these questions and I get confronted with my own identity and people will say, oh, but you're not black.

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00:47:53.220 --> 00:48:05.550

Adriana Parrilla: Or what are you say you're not African American like your American your passport said that, like, but you don't, you cannot say that you're black, or you know all the things and

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00:48:06.390 --> 00:48:15.600

Adriana Parrilla: You know, and for me I was, you know, for me, was very hard because I was still like building my own identity so

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00:48:15.990 --> 00:48:34.950

Adriana Parrilla: I started this project, thinking, Okay, I'm gonna start photographing the black community in Puerto Rico, but then I realized like, wait a minute I'm part of that community and black as well. And I have to try to understand how I can start my own identity. What was surrounding me actually

301

00:48:36.240 --> 00:48:50.130

Adriana Parrilla: What were the aspects of my life that actually helped me build in understand this, My racial identity. So yeah, so Triguena I choose this title because it was like basically

302

00:48:50.910 --> 00:48:57.870

Adriana Parrilla: That's the word that everybody will call me Triguena Triguena here in that and it was in a way to, like, make me feel better.

303

00:48:59.760 --> 00:49:08.820

Adriana Parrilla: And when people say, oh, but you're black. It was thinking that to make me feel bad. A I did when I was growing up, I feel bad when people call me black

304

00:49:09.270 --> 00:49:21.510

Adriana Parrilla: And if they will not call me black. They were actually when I got confronted of who because I was growing up, and I was for me, you know, my mom to always, you know,

305

00:49:21.900 --> 00:49:36.600

Adriana Parrilla: She was very proud of her race and and she was always like , like, be proud of who you are. But you know when I will go to school or when I'll be, you know, confronted with society outside, you know, my house.

306

00:49:37.800 --> 00:49:49.110

Adriana Parrilla: I was not necessarily see myself of the black person I'm nobody. It they will call me Triguena. Do not call me black and they will call me black when they will want to offend me or

307

00:49:49.500 --> 00:50:00.840

Adriana Parrilla: The only times when they will actually reference like yeah you know your black. It was to my hair that was. Those were the time when I was starting to realize okay

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00:50:01.740 --> 00:50:07.470

Adriana Parrilla: I have to be black, because my hair is different and they will use, they will constantly use

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00:50:07.980 --> 00:50:20.640

Adriana Parrilla: Different words you know to call my my hair. So those were the times that I was ok so I'm different. I'm black, but I was, I will not necessarily feel proud of it, you know.

310

00:50:21.300 --> 00:50:32.070

Adriana Parrilla: So, um, so, yeah. For this project, I did a lot of still in diapers. I will say, but I'm I'm using a little bit of archive photo of myself.

311

00:50:33.000 --> 00:50:39.300

Adriana Parrilla: In moments that I felt that you know that hours I'm kinda like

312

00:50:40.140 --> 00:50:57.000

Adriana Parrilla: In the beginning of understanding of who who I was, of what was like being black, for example. This photo is in my kindergarten graduation and at that time. And this I remember I was a fan of the singer "\_\_\_" I don't know if you

313

00:50:57.630 --> 00:51:06.840

Adriana Parrilla: Remember that singer. Okay, so he's a white male finger that actually sings, you know, Afro Caribbean songs. So it was

314

00:51:07.680 --> 00:51:30.120

Adriana Parrilla: Really like a huge fan of him and I love his music. But I for me. I did not know the image that was seeing it for me. He was the one who represent that music, you know so and I choose also this photo that you know you cannot see my face. You see the shape of my hair.

315

00:51:31.710 --> 00:51:41.520

Adriana Parrilla: Because it's, it's, in a way, like, not knowing who I was yet so that for me represent that blurriness represent that.

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00:51:45.570 --> 00:51:50.040

Adriana Parrilla: So again this is deep.

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00:51:51.090 --> 00:51:59.700

Adriana Parrilla: You know, because for me. Um, you know, our African roots are very related to our religion and syncretism it's very ingrained

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00:52:00.180 --> 00:52:07.200

Adriana Parrilla: In our religion and we can you know we can pray to the Virgin Mary, or go to church on Sunday, but

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00:52:07.560 --> 00:52:19.440

Adriana Parrilla: We are gonna put candles to our, you know, saying, so. Just so you know, and some theory is very ingrained also in you know in our

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00:52:20.400 --> 00:52:30.210

Adriana Parrilla: You know, religious background and a lot of people do not understand that a lot of people actually do those type of practice within knowing the history behind

321

00:52:35.790 --> 00:52:40.980

Adriana Parrilla: So this is a friend. This is seeing the old son one near and Laura.

322

00:52:44.520 --> 00:52:49.440

Adriana Parrilla: This is a collage of my mom I'm putting makeup on me.

323

00:52:50.940 --> 00:53:01.080

Adriana Parrilla: Max Factor is called Max Factor pancake makeup is used in theater and you know in dance as well. And actually, when I was growing up, and this is very important.

324

00:53:03.180 --> 00:53:06.150

Adriana Parrilla: I was, you know, I was being told that

325

00:53:07.500 --> 00:53:16.560

Adriana Parrilla: You know ballerinas need to be white and you need to look similar to your colleagues when you are in stage. So you need to actually put

326

00:53:17.070 --> 00:53:22.230

Adriana Parrilla: You know, a lighter shade of makeup to look similar to your colleagues that they were all white.

327

00:53:22.830 --> 00:53:36.750

Adriana Parrilla: So this, this was constant in my life. And it was normal. And in this is, this is what I want to start, you know, breaking these type of stereotypes. This is my, this is my experience. But there are other type of experience of other people that

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00:53:37.890 --> 00:53:40.800

Adriana Parrilla: Have similar experience that

329

00:53:41.880 --> 00:53:53.790

Adriana Parrilla: Think these type of things that are completely races normal and that it's okay in that not probably not feel comfortable enough to speak out, or if they speak up their silent

330

00:53:55.020 --> 00:54:02.700

Adriana Parrilla: So for me this is very for me this was normal and I did not question. What was I was doing later in life.

331

00:54:07.500 --> 00:54:24.330

Adriana Parrilla: This is in this photo is in Luisa, I'm in near every year in the made and the, the end of July in the month of July in the end of the month of July, they do the procession of Santiago Aposto



332

00:54:25.380 --> 00:54:43.920

Adriana Parrilla: Actually a procession that they do activities, an entire week. But in the weekend, they take out the same and they have, you know, the same for the men's Santiago which is the principle, then the same for the woman, and then the same for the children and

333

00:54:44.970 --> 00:55:01.530

Adriana Parrilla: So I took this portrait during that recession. And so I just like this portrait because of the strong, you know, look, the these young men have and you know how

334

00:55:02.850 --> 00:55:13.140

Adriana Parrilla: How they're like, really, you know, really grateful about their regions and like how important it's also, you know, the hair for them.

335

00:55:13.470 --> 00:55:23.130

Adriana Parrilla: Also how the woman is standing behind them. And there's a lot of things going on in this photo that I could go forever. But, I'm, you know, but I feel that it's portrayed that

336

00:55:23.580 --> 00:55:39.090

Adriana Parrilla: You know that show the context of actually also what Puerto Rican will think when when they probably sink, like a black community and it's something that I tried that. I'm with this project I literally want to break like completely

338

00:55:46.380 --> 00:55:48.030

Just going to go a little bit faster.

339

00:55:49.290 --> 00:55:54.180

Dalina Perdomo Alvarez: Yeah, we have one question. But once you wrap up, but I'll open it up for more questions.

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00:55:55.500 --> 00:55:57.990

Adriana Parrilla: So here is a shadow of my head.

341

00:55:59.340 --> 00:56:16.620

Adriana Parrilla: In ways of orange waste and this is, um, you know, to show like, like I said before my identity was called out through my hair. Many of the time my race was called out for my hair and I'm you

know is, is a way to have

342

00:56:17.250 --> 00:56:29.940

Adriana Parrilla: You know my hair was for many people, was a waste, even for me was a waste. At one point, and I never accept my, my, you know, myself to have to hear it like that and

343

00:56:30.510 --> 00:56:45.810

Adriana Parrilla: So for me this is very important because it's just a way of showing that there's beauty in this in this what people call the waste of your hair you know your "\_\_\_" there's beauty in it. And so, yeah.

344

00:56:51.660 --> 00:56:52.950

Adriana Parrilla: So this is a

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00:56:55.710 --> 00:57:08.010

Adriana Parrilla: Horse actual also in the history, you know, it's very important when you know for the freedom slave in during this slavery time in Puerto Rico.

346

00:57:09.360 --> 00:57:27.450

Adriana Parrilla: So you know . When you look up the you know the term. It's like a, you know, it's a moral horse. That's the goal. Like, you know, to the woods and everything. So for me, what really interesting to bring that same image and compared with the strongness of, you know,

347

00:57:29.130 --> 00:57:31.320

Adriana Parrilla: Ancestor slave ancesor.

348

00:57:35.970 --> 00:57:38.340

Adriana Parrilla: And this is

349

00:57:40.110 --> 00:57:43.590

Adriana Parrilla: It's, again, I'm showing religion and religious practice.

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00:57:44.940 --> 00:57:45.990

Adriana Parrilla: And symbolism.

351

00:57:47.490 --> 00:57:56.490

Adriana Parrilla: In Santeria white. It's really important with Representative. Um, so I wanted to show that with this photo.

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00:58:01.140 --> 00:58:02.700

Adriana Parrilla: And this is in La Perla

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00:58:06.300 --> 00:58:07.710

Adriana Parrilla: And I love this photo.

354

00:58:09.210 --> 00:58:12.840

Adriana Parrilla: He remind me of. They remind me of myself when I was younger.

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00:58:14.340 --> 00:58:25.020

Adriana Parrilla: And he's just for me. He represents the beauty of our skin and how how shiny our skin look when the sun hits

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00:58:26.130 --> 00:58:28.110

Adriana Parrilla: Our skin center good myself.

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00:58:29.280 --> 00:58:41.910

Adriana Parrilla: But, um, yeah. And again, it's it's it's a way to have. I want them not to look to the camera because I think we can even look more without them.

358

00:58:42.720 --> 00:59:03.990

Adriana Parrilla: Looking at the camera and we can understand more of who they are and I think any other person that you know share similar experience as me like who can can connect with this photo and you know and feel the same way so

359

00:59:06.210 --> 00:59:08.250

Adriana Parrilla: I think this is the last one. Yeah.

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00:59:10.260 --> 00:59:23.940

Dalina Perdomo Alvarez: So we have a question in the Q&A. A. How long do you spend working on your projects? And I think you have mentioned the victor. You started in 2018 and this one series, you said was ongoing.

361

00:59:25.260 --> 00:59:26.700

Adriana Parrilla: Yeah, like um

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00:59:27.750 --> 00:59:34.290

Adriana Parrilla: For example, my. The only project that I finish is Maria a Santa Maria because our project. Like I said, it was

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00:59:34.800 --> 00:59:50.910

Adriana Parrilla: A It was not a naturally like thought like project. I was just documenting what was going on. Um, so I actually that project I finish it in 2018 that I took more photos of the year after but I finish it, the year and then I start

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00:59:51.570 --> 00:59:59.310

Adriana Parrilla: Victor and this one as well. And, um, I don't know what I'm going to finish them really, and that's the beauty of it, I think.

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01:00:00.600 --> 01:00:15.450

Adriana Parrilla: I like to think that I don't have that pressure to finish a project and that I have that freedom to continue exploring and probably the photos that you see here might change in the future, in the future, but

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01:00:16.320 --> 01:00:25.500

Adriana Parrilla: At least the seed is planted and the idea, and especially when we are talking about topics that are really, really important like

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01:00:25.920 --> 01:00:40.980

Adriana Parrilla: You know race and identity and especially in Puerto Rico, where, you know, blacks are systematically invisibilized and erased and it's not something that we talk about, and putting something that it's not talked about in Puerto Rico it's taboo. So

369

01:00:41.790 --> 01:00:54.630

Adriana Parrilla: For me is very important. And if these allows people to have my projects, even if they're not finished. If this allows people to have a conversation and to deepen and to ask themselves question for me. I think I'm doing my job.

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01:00:55.170 --> 01:01:13.380

Adriana Parrilla: I don't like I said before, I don't want to be a photographer that takes out something from our community. I just want to be, you know, as much as I can, part of the community and feel that they can use me. Actually, to tell their story and do whatever they want, you know,

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01:01:14.970 --> 01:01:26.280

Adriana Parrilla: Because it is important and we have to just you know we have to give protectionism to these communities are normally are under represented in many of the media outlets.

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01:01:27.630 --> 01:01:42.030

Adriana Parrilla: And and by the government and you know. So for me that is important. And as long as I can keep you know progressing with my project and keep having this conversation going around and happy.

373

01:01:45.120 --> 01:01:53.220

Dalina Perdomo Alvarez: And so from Facebook someone commented beautiful story, I think, in relation to the victor story. And, um, someone had a question.

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01:01:53.910 --> 01:02:05.070

Dalina Perdomo Alvarez: Will you comment on your process for putting a project together and editing. So how do you pick which photos to include and which to leave out on wonderful work. Thank you, Lisa.

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01:02:05.700 --> 01:02:07.800

Adriana Parrilla: Thank you. Thank you for those kind words.

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01:02:09.030 --> 01:02:11.670

Adriana Parrilla: That's really difficult. You know, especially when

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01:02:11.760 --> 01:02:14.910

Adriana Parrilla: Your project is ongoing. I think that

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01:02:16.080 --> 01:02:28.260

Adriana Parrilla: You know, you have an idea and that idea can change through while you photographing. And that's, that's why it's really important that you connect with your community of photographers and friends as well.

379

01:02:28.680 --> 01:02:41.820

Adriana Parrilla: Because you know if you're immersed in a project at one point. You're not even not even know what you're being doing you know and and you're not going to be able to actually see a wider, you know, a picture.

380

01:02:43.170 --> 01:02:52.470

Adriana Parrilla: But, um, that's why you know I asked my friends, I asked people that some that are not related to the world of photography to help me if I feel that I'm

381

01:02:52.740 --> 01:03:00.150

Adriana Parrilla: You know that I cannot be that there's something that I, you know, that is something that I'm not seeing I just always going to ask for opinions and

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01:03:00.600 --> 01:03:12.180

Adriana Parrilla: And I like that. I like the, you know, to be able to just have other people's opinion and feel that it's a collaborative process rather than an individual process.

383

01:03:12.510 --> 01:03:21.210

Adriana Parrilla: And yeah, so for me it's hard sometimes. But when I feel that I hit you know the wall that I don't know what I'm going to do. I asked. I asked help

384

01:03:24.330 --> 01:03:26.370

Adriana Parrilla: I'm sorry, I'm really dark because

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01:03:27.420 --> 01:03:27.600

Dalina Perdomo Alvarez: It's

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01:03:30.900 --> 01:03:31.440

Dalina Perdomo Alvarez: Almost like

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01:03:34.140 --> 01:03:46.380

Dalina Perdomo Alvarez: Here we have a one minute he knows all the questions that we had. And we had some really good questions throughout. So thank you everybody for your questions and thank you, Adriana

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01:03:46.980 --> 01:03:55.950

Dalina Perdomo Alvarez: For joining us for behind the lens and taking some time out in in your evening for you to join us for like Friday noon program.

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01:03:57.330 --> 01:04:15.210

Dalina Perdomo Alvarez: And yeah, just thank you this was the last Temporal related event. Remember you have until tomorrow to if you're in Chicago to see some of the some of the photos are here by Adriana in person in the context of the rest of the exhibition Temporal.

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01:04:16.500 --> 01:04:20.610

Dalina Perdomo Alvarez: And they see that. Do we have one more. Oh, someone commented

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01:04:23.460 --> 01:04:25.710

Dalina Perdomo Alvarez: I think your, your sister, but

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01:04:27.060 --> 01:04:27.450

Adriana Parrilla: Maybe

393

01:04:27.720 --> 01:04:28.530

Dalina Perdomo Alvarez: The processor

394

01:04:31.980 --> 01:04:32.340

Adriana Parrilla: Luisa

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01:04:34.320 --> 01:04:43.110

Dalina Perdomo Alvarez: This will be recorded and I think it will stay on the Facebook if people want to watch it after and feel free to share the Facebook and will be on our Vimeo page as a resource.

396

01:04:43.680 --> 01:04:58.260

Dalina Perdomo Alvarez: For the future. So, you know, Temporal lives on. And all these people live on and actually two of her prints will be in a collection, the permanent collection so that's also really excited that I'm

397

01:04:58.830 --> 01:04:59.760

Adriana Parrilla: So happy to

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01:05:01.050 --> 01:05:07.590

Dalina Perdomo Alvarez: Be present at the museum in a way. So, um, yeah. Like remember tomorrow.

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01:05:08.820 --> 01:05:25.350

Dalina Perdomo Alvarez: The last day. You can see them, but I'll and then the museum will be closed for installation and then we will open for a new and strip is a new exhibition "what democracy looks like" so. So yeah, thank you, Adriana, someone says congratulations and one says thank you

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01:05:26.310 --> 01:05:31.140

Dalina Perdomo Alvarez: Thank you, thank you to everybody. Thank you. Thank you, Dalina so much

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01:05:32.280 --> 01:05:48.420

Adriana Parrilla: Thank you everybody that asked questions and everything and the word patient enough to watch me and you know I'm. Thank you. It's been a wonderful experience. Beautiful learning experience as well. So I'll be forever thankful to you that enough for this.

402

01:05:49.860 --> 01:06:03.600

Dalina Perdomo Alvarez: Lot about your work as well that I I've been looking at it for a while but I learned so much out of this. I'm really excited to know more of a background, even just photos in the exhibition like I'll be giving more tours today, so I will be I'll have you good

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01:06:05.400 --> 01:06:06.690

Adriana Parrilla: Thank you so much.

404

01:06:07.110 --> 01:06:12.180

Dalina Perdomo Alvarez: Thank you, thank you everybody for watching behind the lens of the Museum of Contemporary photography