Dalina Perdomo Alvarez: Okay. So welcome to “Photos at Zoom: Latin American street photography.” I am your host Dalina Perdomo Alvarez and Curatorial Fellow for Diversity in the Arts at the Museum of Contemporary Photography. And the Museum of Contemporary photography is the world’s premier college art museum dedicated to photography.

Dalina Perdomo Alvarez: We started collecting around the 1980’s and now in the collection we have over 16,000 items. So, this print viewing and this photography course, per se- is all from our collection. So, it's selections that I've made from the collection. So, yeah.

Dalina Perdomo Alvarez: This “Photos at Zoom,” is originally “Photos at Noon,” and we used to do public viewings at the museum where we would take out prints and, you know, it would be open to the public. And we would just at noon show prints and discuss it, but with social distancing going on and things moving online. We kind of rebranded that to “Photos at Zoom,” hence the title.

Dalina Perdomo Alvarez: So, yeah. And again, just keep in mind that everything I'm going to show you, unless I say otherwise, is from the collection. So, this is a selection I've made from the collection. I'm looking at what we have that's related to Latin America.

Dalina Perdomo Alvarez: And I just kind of put this together so we can have a discussion about Latin American street photography. Which honestly is- the reason I chose that title is also to kind of explore and deconstruct both Latin America and street photography.

Dalina Perdomo Alvarez: You know, at the top of my head when I say Latin American street photography- I can't really like for sure, say names like, oh, yes, this person is certainly like a street photographer.

Dalina Perdomo Alvarez: And I think, so that's partially what we're going to be talking about. So probably one of the first questions that comes up is “What is street photography?” And maybe you're familiar or you know it when you see it.

Dalina Perdomo Alvarez: Usually it's categorized as being candid or spontaneous and capturing everyday living. Mainly to think of street photography, you might think of the streets of New York and like just capturing people randomly- sometimes looking at the camera, sometimes not.
Dalina Perdomo Alvarez: It's kind of malleable that way. But there is also, I guess some confusion between like what a street photography? What is documentary photography? And so, that's personally what I want to talk about here.

Dalina Perdomo Alvarez: I'm not going to give you an exact definition of street photography. And I'm not going to be showing you- all the photos I'm going to show you- they're not all street photography.

Dalina Perdomo Alvarez: Just to give you a little background, street photography, I would like to start talking about Henri Cartier-Bresson who's considered a pioneer of street photography or photojournalism or sort of like candid photography.

Dalina Perdomo Alvarez: Henri Cartier-Bresson started photographing in the 1930's. So, this was after the surrealism movement and he was originally a painter. And he was very intent on capturing like, just like what he called the “Decisive Moment.”

Dalina Perdomo Alvarez: Just everyday living. Maybe a sort of truth into the photographs, just these perfect moments that were captured randomly not staged.

Dalina Perdomo Alvarez: But I want to call attention to like this moment, you know that this pioneer of street photography or photojournalism or candid photography was living in. So, post surrealism and during this time in the 1930’s was also the poetic realism film movement in France. And the reason I bring that up also, is because he did work with poetic realist filmmakers during this time. Particularly Jean Renoir, who's considered like, probably the most famous of the poetic realism movement or style. There is debate about whether to call it a film movement or style. But what poetic realism did was try to recreate realism or like the social realism of the documentary.

Dalina Perdomo Alvarez: So, the reason I'm talking about that is just because I want you all to be aware of that. During this kind of moment where street photography was kind of coming into its own. That's all that was going on at the moment- post surrealism or maybe not post surrealism- but after surrealism, poetic realism, discussion about what realism is, social realism.

Dalina Perdomo Alvarez: So, the decisive moment was a publication that came out later on. The French title is “Images à la Sauvete,” which roughly
translates to like images on the run, or stolen images or sneaky images, snatched images.

Dalina Perdomo Alvarez: So, I think that kind of speaks to what street photography intends to be- kind of like stolen images.

Dalina Perdomo Alvarez: Also, I have these notes here that says street photography versus documentary photography versus photojournalism versus ethnographic photography versus travel photography. And it's because I want to explore the intersections or the blurred lines of all those definitions of these photographic styles or intentions. And so street photography- I guess you could say it's defined by the intent.

Dalina Perdomo Alvarez: Usually, like the subject kind of defines the setting, more so than in like documentary where like the setting- or actually, the other way around. The subject kind of defines the setting. And in street photography, the setting kind of defines the subject. It's more opportune.

Dalina Perdomo Alvarez: And I also have a note here of Manuel Alvarez Bravo because he's a contemporary of Henri Cartier-Bresson and they exhibited together. Manuel Alvarez Bravo, in Mexico, he was also known for capturing kind of like everyday living and he was very defined by like being a photographer after the Mexican Revolution.

Dalina Perdomo Alvarez: And so yeah, I just want all these things to be kept in mind. And another thing about Henri Cartier-Bresson is that during this time in 1930’s, where he was forming himself as a photographer, he traveled to Mexico on a sort of ethnographic expedition. So that's why I kind of put in the term ethnographic there. Because I think ethnographic- it kind of depends like, you know, it could have just been street photography that you're walking around, but maybe sometimes I think like being at a certain place.

Dalina Perdomo Alvarez: Like if you're doing street photography in Mexico, does that automatically make it ethnographic if the photographer says it is because they're trying to capture- like document these people.

Dalina Perdomo Alvarez: So, yeah.

Dalina Perdomo Alvarez: I wanted to read this quote from Roy Decarava who is not Latin American nor a street photographer, but I thought it was a very
pertinent to what is being discussed about these blurred lines. So, it says that quote “The major definition has been that I'm a documentary photographer; and then I became a people photographer; and then I became a street photographer; and then I became a jazz photographer and, oh yes, I mustn't forget, I am a black photographer. And there's nothing wrong with any of those definitions. The only trouble is that I need all of them... [and more] to define myself.”

Dalina Perdomo Alvarez: So, that's kind of what this print viewing is inspired by. All those definitions coming into one to kind of explore what street photography is.

Dalina Perdomo Alvarez: So, everything I just mentioned—travel photography, ethnographic, documentary, photojournalism, street photography—keep that all in mind.

Dalina Perdomo Alvarez: And another thing is that I want to question—what is Latin America? So, both the Latin America and the street photography in the title, "Latin American Street Photography," they are kind of porous, they, you know, there are many definitions and they're also just hard to define.

Dalina Perdomo Alvarez: Latin America, as defined— if to give a definition, sorry to contradict— but one definition that's used is Benedict Anderson's, “A community of nations,” because it's difficult to say. It's like a geographic region because it can encompass the Caribbean, South America, Central America, and Mexico. So, you can't really say it's like a certain geographic region, but it’s also not defined by Spanish speakers, which is another way that is used. Latin America encompasses Brazil as well like Portuguese speaking.

Dalina Perdomo Alvarez: And sometimes— I personally think it should— but it also encompasses like French speaking nations such as Haiti. Haiti can be included and usually is included in Latin America, even though we don't remember it, but Haiti and the Dominican Republic are part of the island of Hispaniola.

Dalina Perdomo Alvarez: So, and, you know, they're just like, bordered into like French and Spanish speaking.

Dalina Perdomo Alvarez: But Haiti is also technically part of Latin America. So again, Latin America and what we think of like Latinx is usually Spanish speakers.
Dalina Perdomo Alvarez: But yeah, I just wanted to point out that Latin America is more malleable that way and it can encompass like Guadeloupe, Martinique, and the smaller French speaking islands.

Dalina Perdomo Alvarez: So now that I've kind of put that out there. I actually wanted to start the printing off with a photography that is not technically in Latin America.

Dalina Perdomo Alvarez: It could be the defined as Latinx, but again I, as I mentioned, these terms are all kind of- not outdated, but there's a lot of ongoing discussion about these terms. Like what is Latinx? So, maybe looking at this, which is also not technically a street photograph or like a photograph of street photography. This is obviously a digital collage.

Dalina Perdomo Alvarez: And it's by a Rebel Betty, who is an artist, DJ, photographer, activist, or artivist, art teacher, many things. And she was born and raised in Chicago. She's Puerto Rican.

Dalina Perdomo Alvarez: And this photo- maybe if I didn't tell you- you might see the cultural signifiers of like Latino/Latinx and you could say like, oh, maybe that's in Latin America. But this is actually a photograph taken in Humboldt Park of a family who has chickens, and this is a little girl holding that chicken.

Dalina Perdomo Alvarez: So, the reason I put this in here is because, again, I want to talk about like the malleability of Latin American Latinx.

Dalina Perdomo Alvarez: And maybe because I think if we think of Latin American street photography. Maybe we think of like Canada photography taken in Latin America and maybe there are these like cultural signifiers that have to define it as Latin America. Or it has to be colorful, but, or maybe that would be like the non-Latinx or like the whitewash way of viewing Latin American street photography. Like, assuming it has to look a certain way. So, I like this digital collage because it takes all these cultural signifiers and, you know, that colorful aspect. And, of course, you can see the Puerto Rican flag, but it kind of puts it in this floating space as well.

Dalina Perdomo Alvarez: And yeah. Another thing is that Rebel Betty uses street photography to create her collages. Or at least that's what I would say. Even though it's a digital collage, you can see certain like aspects of street photography, kind of like taken into bits and pieces and put in there. And sometimes she takes the photographs herself. Sometimes she takes them from magazines, newspapers, so she also kind of adopts like photojournalism.
Dalina Perdomo Alvarez: And she kind of just puts it in this mishmash.

Dalina Perdomo Alvarez: And oh, another thing that I wanted to say that is that this is one of the newest acquisitions in our collection- or additions to our collection. It's part of the Midwest photographers project.

Dalina Perdomo Alvarez: Which, as it says name, is a collection of portfolios- I think it's over- we have over 65 at the moment, portfolios of photographers in the Midwest.

Dalina Perdomo Alvarez: Usually it's like a body of work or like a current project that they're working on. So, I'm including only like four or five of her images here that I will show you now.

Dalina Perdomo Alvarez: But I just wanted to let you all know that we're going to have Rebel Betty's portfolio. And we just added this. This is like me premiering it.

Dalina Perdomo Alvarez: And once the museum is open you can go here in Chicago and see her portfolio. We're going to have like 15 prints of her collages, and some photographs as well so that's exciting. She's a Chicago Rican artist.

Dalina Perdomo Alvarez: So, here's another one by Rebel Betty.

Dalina Perdomo Alvarez: Can you all see that?

Dalina Perdomo Alvarez: So, yes. There's another one. As you can see, she uses flowers, a lot, but mixing that with photographs that either she's taken or appropriated. I really like this one particular because I think it does capture- even though it's in Humboldt Park- I think it captures like more like the everyday life of... or in Latin America, in Puerto Rico- we do have a lot of these car shows as well. And I think in Mexico.

Dalina Perdomo Alvarez: So, it's a normal kind of outdoor hangout will be just to go to like a car show and show off cars. Maybe have music playing.
Dalina Perdomo Alvarez: So, I think although it's a collage, I think it shows that sort of candidate everyday life of Latin America.

Dalina Perdomo Alvarez: Someone's saying that they're sure they still see that car around Humboldt Park.

Dalina Perdomo Alvarez: And then this one is not Humboldt Park- I think this is either Pilsen or Little Village.

Dalina Perdomo Alvarez: But it also captures kind of like that Latinx street photography. It’s Little Village. I was right. Okay. It's Little Village, which is also a very Mexican neighborhood of Chicago.

Dalina Perdomo Alvarez: And it captures that kind of like what I would say like street life of Latin America, but that also translates to the US. So even though this is Chicago, this could easily- to me- be a scene from Mexico as well.

Dalina Perdomo Alvarez: As like the previous ones in Humboldt Park could easily be a scene from Puerto Rico, that kind of street life. So, I think it's interesting how these like Latin American communities, once they move over here, the street kind of transforms with them. If you go to Humboldt Park and go to Paseo Boricua- maybe not right now, but usually. You know, if you get the feeling like, oh, this is and looks kind of like Puerto Rico.

Dalina Perdomo Alvarez: So, I like the way that it's transformed. And I think, what her digital collages do is kind of like taking those and putting them in there and then you can't really define exactly like is this Latin America? Or is this Latinx communities in the US?

Dalina Perdomo Alvarez: And the candidness and tradition of street photography, I think, is what really adds to that and allows that to happen.

Dalina Perdomo Alvarez: As I mentioned, she's also an artivist. So, here's an example of a collage. And you'll see to the right- the third one to the right down- is that same photograph that she used in the previous collage. And then up on the first one at your left- the top left corner- is a photo she took in Mexico of a house, and it says, oh, sorry, I can't read that- "f the police." And so yeah, so here's like a more straightforward kind of collage. And then over it, she puts the words, "El barrio nose se venda y se defiea." And though we have like 15 of her prints now in the collection, the reason I chose those is because they all have the title- something about the Barrio.
And I think the Barrio is really important to me for like Latin American or Latinx street photography.

Dalina Perdomo Alvarez: I think, also, as I was putting this together, I thought of the word “Street” a lot. And like “Defend the streets,” and “Take to the streets,” and I really associated that with like Black and Latino communities. I don't know, to me mean something different. I guess “Street,” or like that like de la calle.

Dalina Perdomo Alvarez: I included this one. Unfortunately, we didn't have the high Rez, but this is more of a candid photograph by Thomas Hawker of Chicago in the 1980’s. And I think that's Humboldt Park and it might be the Puerto Rican parade.

Dalina Perdomo Alvarez: So, I just kind of wanted to put that in there to kind of like- what we're talking about, like that's Humboldt Park. It's titled “Changing Chicago,” because that's a series about capturing like... Thomas Hawker captured more like Latinx and Hispanic communities in Chicago.

Dalina Perdomo Alvarez: But if you go to Humboldt Park now- from the 80’s to now- it still kind of looks like this. I mean, people don't dress like that. But you'll see a lot of flags, a Puerto Rican flag.

Dalina Perdomo Alvarez: But here's an example of a more candid, maybe that you would define it goes more to street photography.

Dalina Perdomo Alvarez: However, “Changing Chicago,” is also very, it's a documentary photography series.

Dalina Perdomo Alvarez: And so, here's another photograph that is not street photography and it's not in Latin America. This was also in the US, but I think it uses the properties of street photography, like that candidness. The reason I included this is because, again, to talk about what is street photography and what is Latin America and what is Latinx.

Dalina Perdomo Alvarez: This is titled “The Hispanic Project,” it's by the artist Nikki Lee.

Dalina Perdomo Alvarez: So, she had several of these projects. The most famous one, I think is “The Yuppie Project.”
Dalina Perdomo Alvarez: But this one, “The Hispanic Project,” we have in the collection and basically what she did- and this is gonna sound weird- but what she would do is kind of like learn about certain communities in the US and kind of learn to kind of adapt aspects of it. And then she would kind of- after week of like studying it- and again, there's like things of like ethnography here as well.

Dalina Perdomo Alvarez: She would go to the streets and kind of using this like property of street photography and candidness she would insert herself into the photograph and then ask someone with a point and shoot camera to take the photo of her performing as part of that community. So, the woman you see there talking, right in the center of the photograph- that's her.

Dalina Perdomo Alvarez: She's kind of trying to integrate into these communities. But of course, there are problems with that. And especially recently there's been talks of like appropriation with that because in this one for example, she uses brown face to integrate into that Hispanic community.

Dalina Perdomo Alvarez: And you know at first seeing this- when I first saw it. I didn't quite notice that, you know, she captures the mannerisms, very well. Honestly, even I'm doing it right now.

Dalina Perdomo Alvarez: But yeah, she is in brown face and she's kind of trying to- so that kind of disrupts- like this might appear like a candid photo maybe in the tradition of street photography but really, it's completely stage, completely performance. Even the person in there doesn't look as they actually look like. She's also done blackface for the hip hop project. And I'm going to include an article on her in further reading because I just think it's an interesting discussion of how she uses that kind of more street photography look and how she uses also the concept of streets and the people that are on the streets.

Dalina Perdomo Alvarez: And also, the fact that titled “The Hispanic Project,” and what I was talking about earlier, like the differences between like Latinx and Latin America.

Dalina Perdomo Alvarez: In the US, there's a tendency to call Latinx people Hispanic and, you know, in like the surveys, you can check like Hispanic/ Latino.
Dalina Perdomo Alvarez: Usually the difference between Hispanic and Latino is defined as like Hispanic also includes Spanish people. Spaniards who are not Latinx because they're not from Latin America.

Dalina Perdomo Alvarez: But Latino does include Brazilians because they're part of Latin America so, but Hispanic does not include Brazilians. So that's usually like the difference of those terms, but Hispanic is honestly kind of outdated because it just refers to you as a Spanish speaker doesn't really say too much about like your race and ethnicity, in a sense, but that's how people use it.

Dalina Perdomo Alvarez: So, it's kind of an outdated term and I think in Latin America, we would find it redundant to call someone Hispanic.

Dalina Perdomo Alvarez: Personally, I prefer to be called Latinx. I would find it weird if someone called me a Hispanic or something like that.

Dalina Perdomo Alvarez: So, yeah, I just want you to think about that term. This was of course made in 1998.

Dalina Perdomo Alvarez: It was maybe more common to use Hispanic then. It's still common now. But in also in certain cities, especially in New York, Hispanic people are called Spanish. So, I think the Hispanic kind of led to the confusion of calling people Spanish, even if they're not Spaniards. So, I just want you to be aware of those terms as moving forward in this presentation and in your life. I think everyone has different preferences of what they're called. Some people find the term Latinx to- and Latinx, of course, is the gender-neutral forward Latino/Latina- but some people find the term Latinx to be outdated as well because it kind of whitewashes or erases or produces this myth of mest izaje- of like racial mixture in Latin America, which I also want you to keep in mind.

Dalina Perdomo Alvarez: And just keep in mind that there could be certain like indigenous communities that are part of Latin America, but maybe they're defined- some are defined as their own nation within Latin America- and they might consider themselves indigenous and that sort of nationality first and then Latino second. Or they might not even consider themselves Latinx even being within Latin America. So Latinx tends to erase that there are existing indigenous communities, especially like in Guatemala, in certain regions of Mexico, Central America, especially. It also tends to kind of uniform- kind of like the race of Latinx. But Latinx can be different races.
Dalina Perdomo Alvarez: You might have heard the term Afro-Latinx. Some people feel that it erases like blackness in Latin America to just use the term Latinx to encompass all that. So, I just wanted to put that out there. Anyway, now I'm going to get back to showing you photos. So, this one again, there's no street here.

Dalina Perdomo Alvarez: And I think part of the reason that I wanted to include this was because I was thinking like what would street photography be in Puerto Rico? But if you go to Puerto Rico, I feel that the same kind of candidness and feeling that is captured by street photography, for example, in New York- that kind of feeling. Or if you go to like certain bustling places of New York City.

Dalina Perdomo Alvarez: I feel that kind of like candid, spontaneous, capturing the everyday living of people- it's better translated by going to the beach in Puerto Rico, which is an island, obviously, surrounded by water. And I think you can capture kind of scenes there that would be kind of what is being captured and like a scene in New York.

Dalina Perdomo Alvarez: I just feel like if you go to like a city like San Juan it's a bit to maybe touristy as well. And then other smaller towns in Puerto Rico, maybe don't have that same effect of like the bustling street photography. But again, we're seeing what we define as street photography. Basically, that kind of candidness and spontaneity I just feel it also depends on where you are. And this one is interesting because like it's from 1978. Titled “People and Statues on Beach,” I'm not sure why those statues are there. Those look to be like maybe Don Quixote would be my first thought. Those are donkey. They could also be like the Jibaro figure in Puerto Rico.

Dalina Perdomo Alvarez: But this photograph, whether it's street photography or not gave me kind of those street photography vibes.

Dalina Perdomo Alvarez: And then I'm going to show you a selection of photographs taken in Puerto Rico. So, this is by Jack Delano.

Dalina Perdomo Alvarez: He was hired by the Farm Security Administration in the US to go kind of document Puerto Rico. So, you could say that this is more documentary photography.

Dalina Perdomo Alvarez: But I think there's a certain candidness here that could fall under street photography. And the reason I put him in here also is because I feel that, though he was a documentary photographer and that was his intent.
Dalina Perdomo Alvarez: He kind of became part of the community and just started photographing maybe more candidly, more spontaneously. So, he kind of blurred the lines by even though he was a hired documentary photographer. He captured a certain candidness of Puerto Rico, you know, that is kind of hard to find in photographs of this time.

Dalina Perdomo Alvarez: So, here's one. It might be a little more posed. So that's another thing about street photography. They say that once it is posed- or it's more of a posed portrait- it's not street photography anymore. But again, this is coming from he's a documentary photographer.

Dalina Perdomo Alvarez: So, it kind of falls into is this posed or is this not?

Dalina Perdomo Alvarez: Did they just look out because they saw a man with a camera?

Dalina Perdomo Alvarez: Looking at the camera does not disqualify as street photography.

Dalina Perdomo Alvarez: But the reason I also included this one was because then there is this photograph taken 40 years later by Dawoud Bey. And neither Jack Delano or Dawoud Bey are Latinx or Latin American but, you know, they're both American but really have certain ties to Puerto Rico in particular.

Dalina Perdomo Alvarez: I just found interesting like the visual relations between this one and this one. And if you go to San Juan the shops still kind of look like this- the storefronts I mean.

Dalina Perdomo Alvarez: But it's interesting that this was 40 years after this one. Note that this was printed in 1978. This was taken in the 40’s, but printed 1978. This one from the 1980’s almost looks older.

Dalina Perdomo Alvarez: And then this is another photograph by Dawoud Bey.

Dalina Perdomo Alvarez: It's titled “Parking Gratis,” and it's because of the sign back here that says, “Parking Gratis,” it's important. If you’re Puerto Rican, part of why I included this here is because I thought the parking gratis in Ponce Puerto Rico was kind of funny. I don't know if it was
intentional because I don't know how far back the phrase goes. But if you mentioned Ponce Puerto Rico, people will say, “ú Ponce es Ponce y lo demás es parking,” which means ú Ponce is Ponce and everything else is parking. And yes, we use the word parking, even though in Spanish parking est acionamiento.

Dalina Perdomo Alvarez: But we use the word in English and kind. So, I think that one captures like just a little cultural in joke.

Dalina Perdomo Alvarez: So, there's another one by Dawoud Bey, same sort of set of photographs.

Dalina Perdomo Alvarez: And I included this one also because as a personal anecdote. I like the way he's taking it from kind of like the inside of the bus and he creates a kind of- like this geometric kind of look. And I'm going to talk a little bit about geometric abstraction a little later. But I think this van- I think I recognize it as the vans in a certain like transportation line in Puerto Rico that goes from like San Juan to like the West part of the island and is usually taken by tourists. The public transportation in Puerto Rico's awful. This is one of the only transportation lines, you will find.

Dalina Perdomo Alvarez: And so, when I see this, I kind of think of like people traveling from San Juan to the west. I think of tourists, of people traveling to the airport. So, this gives me kind of- even though at first glance, maybe it won't- this gives me kind of touristy vibes.

Dalina Perdomo Alvarez: And also, though this looks kind of like street photography, in a sense, it's also maybe travel photography. Since he traveled to Puerto Rico and he captured this particular series as part of his traveling. This gives me... yeah tourist vibes. I know it's just a set of doors, but personally that's what I see.

Dalina Perdomo Alvarez: And again, just a personal anecdote, my dad drives those vans from San Juan to the west in Puerto Rico. So that's why I saw these doors and I just kind of like recognized that. So, it's just a little tidbit.

Dalina Perdomo Alvarez: Yeah.

Dalina Perdomo Alvarez: And then this is also by Dawoud Bey, but this is in Mexico. So, this was a year later.
Dalina Perdomo Alvarez: And so, I guess I kind of threw that in there because I wanted to also talk about when street photography is also travel photography.

Dalina Perdomo Alvarez: If the person doesn't like live there and they go with this intention of also capturing their trip.

Dalina Perdomo Alvarez: This is also by Dawoud Bey, in Mexico. A year after the Puerto Rico photos. And I included this one because it reminded me of photos by other photographers that I'm going to show you now.

Dalina Perdomo Alvarez: So, this one by Manuel Carrillo and who was a Mexican photographer and this one is taken in Mexico. It has no date, but of course it's older than the Dawoud Bey ones. But just the kind of visual similarities with this one and this one. Kind of like a crouched down person, it is candid.

Dalina Perdomo Alvarez: Maybe it doesn't have that sort of spontaneous feeling of like I keep going back to like the New York photographs. Maybe I'm thinking of photographers, like Bruce Gilden or photographers that are more easily recognizable as street photographers. But I like the quiet spontaneity of this. And as I mentioned earlier, I was going to talk a little bit about geometric abstraction.

Dalina Perdomo Alvarez: But I just wanted to mention that, you know, if we go back to like Henri Cartier-Bresson and thinking of how he defined- or helped defined or influenced- street photography, photojournalism, candid photography, and the later cinema verité in like the 1950's. Which was, you know, more about capturing realism. So, I like to see that line here. If we go back to Henri Cartier-Bresson and we think like he was coming of age as a photographer after surrealism and, you know, I just thought it was interesting to point out this geometric abstraction and maybe kind of these remnants of surrealism that kind of make their way into street photography.

Dalina Perdomo Alvarez: It is also by Manuel Carrillo and I want to point out the use of the shadows and the framing here. Again, going back to kind of geometric abstraction and the remnants of surrealism.

Dalina Perdomo Alvarez: There's another one. You'll see like the shadows and again, you know, a lady in the streets.
Dalina Perdomo Alvarez: And this one- I threw this in there cuz I was, as I was thinking of Latin America and the streets of Latin America, I was just thinking, what is different from like, more like candid photography or street photography in the US. And I noticed- in several photographs, you could see dogs. And as I was thinking of like if I were walking through Puerto Rico or something, what would I see? And you would definitely see a lot of stray dogs. And that was kind of a culture shock for me moving to the US and not seeing stray dogs everywhere, or stray cats. I think in Latin America, if you go, you will notice there's a lot more stray dogs.

Dalina Perdomo Alvarez: So, I feel too that spontaneity of capturing everyday life and photographs, you might see just like loose dogs around.

Dalina Perdomo Alvarez: Here's a great example, Manuel Alvarez Bravo. It's called “El Perro Veinte,” and so, it has- might give you some feeling of the previous photographs that I showed by Dawoud Bey and Jack Delano kind of like a storefront. Kind of candid. But then there's just a random dog with no collar. Which to me captures the spirit of- if you went into a, like a Latin American city and started taking photographs spontaneously, I feel that you would capture dogs in there as well. And Manuel Alvarez Bravo, as I had mentioned earlier, he and Henri Cartier-Bresson exhibit together. But Manuel Alvarez Bravo started working actually a little earlier than Henri Cartier-Bresson.

Dalina Perdomo Alvarez: He is also known for kind of capturing that everyday life and I would say that he's also a pioneer of street photography. And he was probably the first one popped up when I thought what is Latin American street photography?

Dalina Perdomo Alvarez: Because I feel he captures that spontaneity candidness of everyday life.

Dalina Perdomo Alvarez: And this one is by Graciela Iturbide. It has no date, but as it says in the back here- Partido Obrero Socialist a.

Dalina Perdomo Alvarez: And the reason I included this is because I was thinking, what is it like to capture the spontaneity and everyday living of countries that are constantly under this kind of like revolutionary, or post revolution, or expecting a revolution, in need of a revolution, like it is if you live, almost anywhere in Latin America. That several, you know, I would say basically all Latin America is under US imperialism and constantly under that like, overthrowing certain dictatorships often sponsored by the US. Puerto Rico is a good example of US imperialism and if you're familiar with, like, last year, and this kind of almost revolutionary sentiment of protests that went on in the summer protests, it's almost been exactly a year.
Dalina Perdomo Alvarez: But I feel that kind of defines everyday living in Latin America, whether it's overthrowing dictatorships or US imperialism.

Dalina Perdomo Alvarez: So, as I was thinking like what is everyday living and spontaneity in Latin America? I feel that, you know, you might capture it as photojournalism or documentary photography, but I feel like you're doing street photography.

Dalina Perdomo Alvarez: You will capture that either like in the background as here- like this kind of like graffiti- you will capture that sentiment. And this translates to several countries- nations of Latin America.

Dalina Perdomo Alvarez: This one is, "Marcha politica / Politcal rally," this one's from 1984 also by Graciela Iturbide in Juchitan Mexico.

Dalina Perdomo Alvarez: And this one, as you can see, kind of a candid of just two people walking down the street, but behind you see what I'm saying, of like that, even that remnant or that constant presence. It says, "La Libertad," like freedom.

Dalina Perdomo Alvarez: And then this one doesn't have to do with like revolution and like that sentiment, necessarily, it's more going back to that kind of like that maybe geometric abstraction, or like certain angles.

Dalina Perdomo Alvarez: In that, you know, I wouldn't- I'm not sure if I would define this exactly as street photography but I was just thinking of like, you know, you don't always have to be shooting head on. I was thinking of different angles. What if you were just walking and decided to tilt your camera up and see what's going on?

Dalina Perdomo Alvarez: And I just put this in here to kind of plug the exhibition that I curated as part of my fellowship. It was supposed to be up in April, but now it's probably going to be up, we're saying June 30, hopefully. And this is a photograph by Dennis M. Rivera Pichardo.

Dalina Perdomo Alvarez: It's not in our collection. It's going to be in that exhibition. This one is more candid/spontaneous by Marcela Taboada. This one is more in documentary photography or photojournalism I feel. I think it was originally published in the New York Times and it is more documentary photojournalism.
Dalina Perdomo Alvarez: But I just thought it was cute those visual relations. Here's another one of like an angle of a candid photograph and maybe those remnants of surrealism by Juhan de Andrade.

Dalina Perdomo Alvarez: Here's one by Danny Lyon, who is part of the- who's one of the pioneers of the new journalism movement.

Dalina Perdomo Alvarez: But he's really more of a documentary photographer, because he focused more on, you know, social documentary.

Dalina Perdomo Alvarez: But this one, I feel is a little different from the usual Danny Lyon photographs that we see.

Dalina Perdomo Alvarez: Yeah, it's more candid, I feel, then other of his photographs which you could say are just documentary photographs.

Dalina Perdomo Alvarez: So... but yeah, this is in Mexico. Which is why it's included here, but also just these lines and that sort of angle, I found interesting as also the remnants that I've been talking about.

Dalina Perdomo Alvarez: And then I included this one it's circa 1900. Definitely the oldest photograph- It's a photo Chrome- in this print viewing, but also probably one of the oldest in our collection because we're more of a contemporary photography museum.

Dalina Perdomo Alvarez: But this is just to bring back that sort of like ethnographic photography.

Dalina Perdomo Alvarez: I mean, I think this can fall under like- it could be street photography if it was taken now. And notice that little dog there that I brought up earlier. You're going to capture dogs when you take photographs in Latin America.

Dalina Perdomo Alvarez: I feel like if it was taken now, you could say, like, this is almost like street photography. But also, can be travel photography. Before this time and, you know, what photographers like William Henry Jackson, were doing- it really is more ethnographic because they're trying to capture like certain people and doing like this geographic survey.
Dalina Perdomo Alvarez: And also, just note that this is prerevolution Mexico. This was before the Mexican Revolution 1910 to overthrow the dictatorship of Porfirio Diaz. Yes, so every other photograph I showed you was post revolution Mexico. To get back to that kind of like revolutionary sentiment. Like, do you see something different from this photograph and the ones that I- aside from clearly, it's very old- but does it capture a different sentiment, a different feeling?

Dalina Perdomo Alvarez: This is also by William Henry Jackson. I feel like this one is even more like ethnographic in that way.

Dalina Perdomo Alvarez: And then here's another prerevolution photo but- I could like not tell you where it was. I would maybe have you guess like where do you think this is? But this is prerevolution Cuba. And something interesting about this image is that, you know- you can see a lot of US brands all over- Sherwin Williams, Coca Cola, and then gift shop in English. In the center is like one Cuban brand, Hat uey. I believe Hat uey is ta no name. Like around services like Uber,- the beer of Cuba.

Dalina Perdomo Alvarez: So, if you go to Latin America, honestly, even though this is from 1950. A lot of places will look like this. And also, you see the political posters as well.

Dalina Perdomo Alvarez: So, you'll see like, a lot of US brands but then like these random like more local brands. And I like to say like, if you want to know what Cuba would have looked like without a revolution, go to Puerto Rico. You know, it'll actually kind of look like this image. I love this image. It’s a candid that says a lot, even though it seems kind of spontaneous.

Dalina Perdomo Alvarez: Esther Parada she traveled to Latin America a lot, and I believe this might be in Bolivia.

Dalina Perdomo Alvarez: Because she took other photographs in Bolivia and they look to be similar or in the same time even though says “Uknown, no date.” I would guess that this is Bolivia. And again, this is travel photography because this photographer traveled a lot to Latin America, this is street photography.

Dalina Perdomo Alvarez: Then this one is by Thomas Hocker in El Salvador. You know, is this travel photography as well? Is it street photography? I would say she's not exactly looking at the camera. And again, that doesn't take
away from a photograph that falls into street photography if they look at it. I think there's still a sort of candidness- I don't think she's like posing exactly for the camera. But again, because he's American, is there like an ethnographic angle to this? Or is this just part of his like travel photography compendium?

Dalina Perdomo Alvarez: And then here's one by Susan Meiselas. And this is a very well-known photograph. This is more documentary because she's a magnum photographer and she took several photographs of the Nicaraguan revolution. And here I go back to revolutionary sentiment across Latin America.

Dalina Perdomo Alvarez: During the 1978/79 Nicaraguan revolution led by the Sandinistas Liberation Front to overthrow the Somoza regime. And so, you know, here's- even though this is clearly more documentary, and she was sent, kind of on assignment and to capture this. I just kind of wanted to include it, because I think it goes with this discussion of, like, what happens if you go to a country that is under constant political upheaval? And, you know, you're taking photographs and then something spontaneous happens and that in that spontaneity is just like upheaval for civil rights.

Dalina Perdomo Alvarez: So right, what's the word. I forgot the word in English. But yeah, that's why I wanted to include this one here.

Dalina Perdomo Alvarez: And then this one. It might look candid/spontaneous. It might look like protest photojournalism even.

Dalina Perdomo Alvarez: But this is a newer acquisition to our collection. We acquired several works by artists from El Salvador recently.

Dalina Perdomo Alvarez: So, this one is from 2012. It’s by Crack Rodriguez who is more of a performance artist and he stages these like actions.

Dalina Perdomo Alvarez: And you know I included this because I feel it goes into, like, you know, this might look like photojournalism so like, therefore, maybe it's not street photography but it kind of comes from that traditional of like capturing spontaneous- or the decisive moment.

Dalina Perdomo Alvarez: But really, it's staged. He had people like turn over that buggy and he jumped on it- it's like a performance. Staging as a sort of protest photo.
Dalina Perdomo Alvarez: So yeah, in my exhibition “Temporal,” we're going to see kind of like that photojournalism documentary photography and protest photography. Which I honestly think protest photography, even though it falls under photojournalism is kind of its own genre as well. You are going to see my interest in all of that also in the exhibition, “Temporal,” which is coming soon, hopefully June 30.

Dalina Perdomo Alvarez: But I guess it's time maybe for some questions before I ramble on. We can still take ten minutes. I think I went over, like, five minutes, but I can still stick around for questions and discussion.

Dalina Perdomo Alvarez: Okay, am I seeing this correctly?

Dalina Perdomo Alvarez: A message from Rebel Betty, one of the artists.

Dalina Perdomo Alvarez: As I was talking earlier about the definition of Latinx. Amara points out that she identifies as a Black Indigenous Boricua. and Boricua is kind of an Afro Indigenous term for Puerto Rican. It's kind of trying to go back to the roots like before colonization- not just with US- but of Spain as well. So, Puerto Rico was originally called Boringun or Borikn by the Tainos. So, some people prefer- some Puerto Ricans prefer to be called Boricua because it kind of points to that. So, yeah. Like I mentioned at the beginning some people who fall into like Latinx/Latin America, or who are from Latin America- prefer to use other terms.

Dalina Perdomo Alvarez: And wait. Okay, I'm trying to see...

Dalina Perdomo Alvarez: I'm trying to catch up with the chat. I've actually- I don't have a lot of experience with the QNA.

Dalina Perdomo Alvarez: So even though I lectured you all to use that. I'm not sure how to use it.

Dalina Perdomo Alvarez: Okay. Kristin, I don't see the part where I can mark the questions as answered.

Dalina Perdomo Alvarez: But I'm hearing the QNA.

Kristin Taylor: Do you want me to just read them to you Dalina?
Dalina Perdomo Alvarez: I think so because I'm hitting the QNA thing here and it doesn't open anything, it might be my computer.

Kristin Taylor: Okay, I'll just read them to you. The first one is from William Camargo and he says, “In talking about Latin American photography can we expect more elevation of Latinx photographers that were either born or raised in the US? Seeing how Latinx artists born and raised in the US gets shown less in museums and those born in the Latino America.

Dalina Perdomo Alvarez: So, you're referring to, like, by saying that- Latinx artists born and raised in the US get shown less in museums than those born and in America. I'm not sure about the statistics of that maybe just because in general Latinx slash Latin American presence in museums is a bit small especially- I think especially in photography.

Dalina Perdomo Alvarez: But I guess maybe what you're saying. Also, is like photographers, like Graciela Iturbide, Manuel Alvarez Bravo- we see those photographs maybe more. More commonly in museums, because they have kind of like that historical significance.

Dalina Perdomo Alvarez: As for expecting more elevation of Latinx photographers that are born and raised in the US. I think that's also why I started off with- kind of like Rebel Betty and talking about what we define as Latinx, as Latin American.

Dalina Perdomo Alvarez: I'm not sure about whether they get shown less statistically but I think as far as the elevation of Latinx photographers born in the US.

Dalina Perdomo Alvarez: I think, first we need to really sort out all these categories surrounding Latinx and Latin American. And I think that's something for curators, to also do. That when we are exhibiting work, we kind of keep in mind all these intricacies.

Dalina Perdomo Alvarez: For example, in “Temporal,” my exhibition, I was thinking of all these things. Like, you know, Puerto Ricans in the diaspora and Puerto Ricans in the island, and who I may want to, you know, exhibit. But I kind of decided that I was going to make my show more about photographs taken the island, but I was not going to define like whether the photographer was like born in the island or residing in the island. And in “Temporal,” you'll see a mix of- I mean, mostly photographers that were born- but I think all the photographers were born and raised on the island in the show
“Temporal,” but some of them currently reside in the US. And a couple have spent a lot of time living in the US. So even though they were born and raised in Puerto Rico, they spent a lot of time in the US.

Dalina Perdomo Alvarez: So, as a curator that was something I was thinking about. Like do I- and I think some people who go to the show might say like, oh, there's not like a lot of diaspora here and it's because it's specifically about the island.

Dalina Perdomo Alvarez: But going back to like curator's need to think about these categories. I mean, yeah, we need more shows that explore these terms and these identifications beyond like this- and not call anyone out or make fun, but we have to go beyond like- this person explores their Latinx identity. There is so much more to explore just like in our backfield.

Dalina Perdomo Alvarez: Or, you know, it just beyond like just personal identity. We really need kind of like maybe new terms. Or like putting older terms, kind of like on the back burner and thinking about what that means in terms of like elevating Latinx photographers whether in the US or Latin America.

Dalina Perdomo Alvarez: I just think it falls back to, we really need to think about these terms like maybe some of these people that don't define as Latinx, define as Afro-indigenous, you know, or Indigenous.

Kristin Taylor: Another- oh, sorry. Finished? I have another few more questions, if you're ready. Gabriella Vega asks, “Why do you think it's important to categorize the photographs, such as street photography, travel, etc. when sometimes a project involves all types?”

Dalina Perdomo Alvarez: I would say that, you know- important to categorize- I would say maybe for more like historical study. You know, if I'm going back and I am looking at Jack Delano photographs and I look at them and I'm like, oh, this looks like street photography.

Dalina Perdomo Alvarez: That's not very useful like just seeing it and saying like that. I think it's useful to have the category there because, you know, having a category like documentary photography will help me like figure out, like, oh, so he was hired by the Farm Security Administration to specifically go take photographs of like this subject matter. So, it wasn't like spontaneous. So, I think in that sense the categorization is important or if we're talking about, like Dawoud Bey. It might be- I would say that those are more street photography but it's good to know that like, if we're
categorizing it- it could fall into kind of travel photography because he wasn't born and raised there.

Dalina Perdomo Alvarez: So, I think it's also important to think about the photographer's identity when we're categorizing. Like if someone like William Henry Jackson- American- goes out into the world and takes spontaneous photographs, is that street photography? You know, or is his intent to capture these certain people kind of, you know, does that make it ethnography? And then we kind of see like the ethics of that as well.

Dalina Perdomo Alvarez: Oh, and that's another thing that I want to talk about before, but like the ethics of photographs. Like street photography, there's a lot of discussion of...

Dalina Perdomo Alvarez: Let me take the Temporal thing here because it's kind of distracting me.

Dalina Perdomo Alvarez: But like the ethics of street photography, the laws of whether you can take a photograph of someone in a public setting or- yeah in in a public setting- it varies by country or sometimes even by region. In the US it varies by state.

Dalina Perdomo Alvarez: So, I think it's important if we're like, oh, is this a street photograph that they were not going with the certain intent of like travel photography or documentary photography.

Dalina Perdomo Alvarez: It was just someone going with a camera and taking photos of people randomly, you know, I feel like in documentary photography, maybe there should be a little more discussion, like, oh, I'm going to take a photograph of you and use you as this kind of example to document maybe a certain time, a certain movement, a certain moment. Whereas with street photography. I think- yeah, that kind of spontaneity could lead to different questions of ethics. Like, because the person is not really like consenting. And then that also gets to like artists rights, like, will the artists have to- some photographers have had to go to court because of their street photography.

Dalina Perdomo Alvarez: And I think part of their defense is that they're street photographers and that's their art form. So, I guess the categorization- I think it's interesting to think like, was this spontaneous street photography? Was this documentary photographer hired by like the government? Was this person a photojournalist on assignment, specifically, taking the photograph with the intent to publish? I think all those- Or was
this person traveling and they decided to take these photos, maybe personally- maybe for a personal thing and then that personal set of travel photographs ended up in a museum. Or what's this photographer wanting to show like how the like Latin Americans live? And so, he went and maybe with the intent of being a documentary photographer, but with that kind of like wanting to show a certain ethnicity and race and that I would prefer to categorize as like ethnographic because there are certain implications. So that's why I think those categories are important.

Dalina Perdomo Alvarez: More so for the study and historicizing of it. But I think it's interesting that they're all malleable on their blurred lines here.

Kristin Taylor: Someone anonymously asked, “Is street photography an emergent form of image making in contemporary Puerto Rico?”

Kristin Taylor: Or as one common term mentioned, “What is the role of community photography in Puerto Rico, now given the recent economic crisis and the aftermath of recurring natural disasters on the island?”

Dalina Perdomo Alvarez: Yeah, thank you. That's a cool question. So, the person's asking if street photography is kind of an emerging form of photography in contemporary Puerto Rico. I would say not technically. What I would define well- I mean, I think it depends on whether the photographers are taking it with the intent of it being published. And maybe they're on assignment, or they happen to take it and then like with the intent of, like, oh, maybe this could be published. I think that's a little bit more photojournalism.

Dalina Perdomo Alvarez: I think some photographers in Puerto Rico have dedicated themselves to taking photos of like certain moments like either the protests, or if we go back to Hurricane Maria- which wasn't that long ago- going back to Hurricane Maria.

Dalina Perdomo Alvarez: I think in Hurricane Maria, there was more of an emergence of like documentary photography because there was a certain subject matter that they wanted to document.

Dalina Perdomo Alvarez: And it was kind of both documentary photography and photojournalism and if they were taking it on assignment. Whereas in street photography- I don't know, because I think the protest photography that's taken, they go in with at least the intent that they know there's protests going on.
Dalina Perdomo Alvarez: I don't see I guess as much of, like, randomly going in and taking photos. I think you would see a lot more tourists in the photos. If it was like regular street photography. I feel like photographers in Puerto Rico are being very intentional with who they take photographs of and they want to show the Puerto Rican people.

Dalina Perdomo Alvarez: So, yeah, and in "Temporal," the exhibition I curated, you're going to see- I chose deliberately a mix of things that I thought fell under the photojournalism umbrella. But even that maybe is pushing a little bit because some of the people in the in the show- some photographers there- are for New York Times or Time Magazine- or they published in Time magazine or Associated Press. Some have published in more like Latinx outlets like Remezcla.

Dalina Perdomo Alvarez: One of the photographers in my show was hired by FEMA actually to kind of document post Maria. So, he was actually maybe not quite a photojournalist but like a documentary photographer for FEMA.

Dalina Perdomo Alvarez: So, yeah, just kind of keep that in mind if you do go see the show or see the digital components I will put up for that show. That I was thinking of photojournalism, but you know if you see things about hurricane Maria it may fall more into documentary.

Dalina Perdomo Alvarez: But, yeah, to answer your question- is it an emerging form street photography? I would say, not quite, because of like the Puerto Rican photographer's certain intent to capture sort of moments in recent Puerto Rican history. It's like they might look spontaneous and candid, but I feel like they're kind of deliberate in a in a different way.

Dalina Perdomo Alvarez: So, yeah hopefully that kind of answers your question.

Kristin Taylor: Someone asked, “Most of the street photos seem to be taken by people visiting a place, not of the place. What are examples of street photographers taking photos of the streets in their own community? Is it called street photography in this case too?” And then she says, “When I say visiting a place, they may live in the same city but seemed like an outsider to the community they are photographing.”

Dalina Perdomo Alvarez: Hmm. Yeah, I think that goes back to like the categorization of- or like why it’s important to have these certain categories. I would say that I'm just intent matters and the way we view the
photograph matters. Like a lot of photographs I’ve show they kind of seem to fall into street photography but because the photographer was maybe American and traveling there it seems more travel photography or ethnographic. And I think you're also pointing to- let me see.

Dalina Perdomo Alvarez: Like certain ones of like the Mexican photographers, that maybe they're not like- even though they're photographing in Mexico-Mexico is a very big place so there might be certain regions of Mexico that they're photographing that they're of and I think that is the case for a lot of them.

Dalina Perdomo Alvarez: I think it would depend on their intent, like if the photographer said I want to show this certain region of Mexico, I am Mexican and I'm going to the certain region to capture the people kind of spontaneously. But I think once it has that sort of intent- like I'm going to capture a certain region and these- It starts to bleed more into documentary photography, I would say. So, yes, I think it does depend on the intent of the photographer and where they're coming from, like you said. And I think that's maybe one of the keys that I've been talking about, like, oh, this kind of seems like its street photography but there's something about it.

Dalina Perdomo Alvarez: I think often, it might be like the photographer is coming from this different place. And I'm just kind of like going back on this presentation here but...

Dalina Perdomo Alvarez: Let me- I skipped. Jack Delano is I think a good example of that. Like he was born in the Ukraine, raised in the US; hired by the US to go take photographs of Puerto Rico; but he remained in Puerto Rico until he died, and he raised his family there. So, he became kind of an honorary Puerto Rican. And if you google Puerto Rican photography- what’s going to pop up is Jack Delano

Dalina Perdomo Alvarez: So, I have this book by Jack Delano. You will probably see this book pop up if you look up Puerto Rican photography and it's titled “Puerto Rico Mio,” which translates to “My Puerto Rico.” So, it's interesting that though Jack Delano was hired to be sort of this documentary photographer by the US, eventually, he just kind of became part of the community.

Dalina Perdomo Alvarez: And so, does that start to lose, like it's documentary thing? If he's just maybe starting to take photos spontaneously more of like his friends, or his now extended family in Puerto Rico?
Dalina Perdomo Alvarez: Because I think his son was born and raised in Puerto Rico. I'm sure- I know he considers himself Puerto Rican.

Dalina Perdomo Alvarez: But, yeah, is it more documentary? Or does it lose that once he became part of this community?

Dalina Perdomo Alvarez: Yeah, I think those are things to think about. But, yes, I would say kind of comes down to intent and maybe just the moment- when it's happening.

Dalina Perdomo Alvarez: Because if you're going- like you're visiting a country that you know- like if you visited Puerto Rico last summer, while the protests were happening. And you were like, I'm going to go out and take photographs spontaneously, I would say that, then that changes the intent. It even changes from being travel photography, it suddenly becomes like, oh, I know that this is happening. So, I'm going to go document this certain moment.

Dalina Perdomo Alvarez: So yeah, I think it comes down to intent and the photographer's own placement and how they recognize that. And how they feel about the photograph they're taking too. If they're doing it more spontaneously and candidly, and like this by Dawoud Bey. The reason I included Dawoud Bey, even though it's kind of travel photography- I'm not sure he would call it that. I would say that this- really to me this seems like street photography as well because I feel like he was just capturing these certain moments.

Dalina Perdomo Alvarez: But you know it depends, like if he says, like, oh no, I wanted to- this is just like a travel set of Puerto Rico, and I intentionally went to these places, and wanted to take a photo of San Juan, and one of some storefronts. You know, it changes- so hopefully I answered part of your question. But definitely look up Jack Delano’s history in Puerto Rico.

Kristin Taylor: Dalina we’re about 20 minutes over there are a few more questions, but I think we should probably wrap it up and then maybe you could answer them on our website- on the resource page for people to see there

Dalina Perdomo Alvarez: Yeah, I could do that. Yeah, I just saw the QNA pop-up and then it disappeared. But yeah, I can answer the rest of your questions and definitely check out the exhibition that's going up. If you want to see more about photojournalism, "Temporal.”
Dalina Perdomo Alvarez: And let me do a quick plug of upcoming “Behind the Lens,” this Friday. Puerto Rican photojournalist- or we'll see if he calls himself a photojournalist- Christopher Gregory-Rivera.

Dalina Perdomo Alvarez: Friday at noon we're doing a “Behind the Lens,” with him. And I'll be there but talking way less. Sorry. And then next week “Photos at Zoom: Queerness and the Image,” with Curatorial Assistant Emilie Plunkett- who's awesome.

Dalina Perdomo Alvarez: And yeah, go to “Photos at Zoom,” on our website if you want to see this PDF, these images, and some more links for further reading. And yeah, I'll try to answer more of your questions separately.

Dalina Perdomo Alvarez: But thank you. Thank you for being here. Sorry for going over.