

ZOOM0042.MP3 (EDITED BY LILY)

Camilo [00:00:01] Yeah, you'll be free to do whatever you want. Yeah, why don't you tell us what is the plan for today? Yeah.

Lindaluz [00:00:10] So basically, what I had in mind is we're going to walk through a couple murals that are currently on Park Street. We might see a few that are faded. There's one actually at the art box that is currently kind of painted over a little bit and then we're going to walk towards Broad Street, which there are a couple of murals in that direction, and then we're going to wrap around into capital and we'll see probably about probably three, three or four different murals, some that are more recently created and others that have been around for a while and also one that was painted over. And then the whole business ended up turning into something different over time. So we'll even get a little bit into like the layout and like what was of different parts of Frog Hollow versus what is now and what is to become for the good or the bad. Whatever that you know how you want to interpret interpreted that.

Lindaluz [00:01:10] But so we'll start with the first. I want to say, let's start with this mural over here. This is actually the textile piece or the pattern piece is really based off of this Puerto Rican artist. I believe they actually were part of a project where they painted the whole city. Not, a whole city by a city in Puerto Rico that was also damaged by the hurricane, like shortly after we can actually walk over, maybe we might have found

Lindaluz [00:01:42] the name of the artist. Probably, I don't know, I think maybe it's forgotten.

Lindaluz [00:01:54] Well, looks like that's the library, but this project was initiated by Raul. He is an architect and has been actually had access to this space to create just pop up events, gatherings. Rather, they are, you know, creative gatherings or food, community. You also wanted to do like a garden in this space. I don't know if that's still in the planning. But this race is very DIY at the moment. So they ended up doing this mural with the Puerto Rican artists, along with kids and other family members, um, that was like the first, the beginning of it. Then later on, right, this big wall over here, that's kind of already painted over. It was always tagged up like, you know, common thing when you graff rider comes around and they see open worlds, free rein, so, you know, they end up doing whatever they want. It's also a secluded area, so it's very common for that to happen. But luckily now, luckily, because I think, you know, that's a part of a whole culture and it's really important for. You know, be aware of it and how it how it works and functions, but the Harvard Public Library, they have been doing this project around Hartford Changemakers, which is pretty cool. Jasmine Agosto is the one who has been leading these series of projects. She started off with a couple art shows where she had artists from the community create pieces of different changemakers, Hartford Changemakers, which is black and brown elders who have passed away and have really, you know, pushed and made an impact in the city of Hartford. Rather, they were doctors, lawyers, artists, poets, architects and so on and so forth.

Politicians, you know, so we she collected and archives an array of really amazing people that, you know, really push to transform what Harvard is now, and it's still becoming, in a sense. And so she had an idea two years ago where she wanted to bring artists paint murals that represented the change makers. So that's kind of where myself and Nina Ellis, who is another Afro-Latina artist and black Afro-Latina from Hartford. And we ended up creating to the one that we're looking at now that's kind of painted over is the first is the second one that we created. And it's interesting just the process of it, because this actually happened when COVID was a huge issue. So we were hosting these virtual workshops on Zoom for about six weeks. We would meet every once a week and it was like a large group of women that join this group, you know, different ages. We had a lot of Latinas, Latinos or mostly Latinas in the group. And just it was also cool to hear kind of like the elders perspective on like what it means to be a change maker. So a lot of it was just a conversation about that and also identifying

Lindaluz [00:05:11] some of those people. We can walk over the kind of things we.

ZOOM0043.MP3 (EDITED BY LILY)

Lindaluz

[00:00:01] Painted on the quilt was John B. Stewart, he was a firefighter from the North, then, you know, if you ever mention his name, he's going to be definitely, well, like, recognize and really talk up and talk up about a lot of people. Would, you know, say a lot of great things? He's always very involved in the community, especially in North Hartford. You have Maria Sanchez, who's a politician, I believe she had she ended up creating a bodega in Hartford and that was kind of like the bodega for the community, so people would come in and just like, always stop in and have conversations. You know, she was definitely a very from what I hear, very outgoing and very outspoken individual and very supportive of, you know, the community and what it meant to build that within, you know, space like before they got. We've got Jackie, Jackie McLean.

Lindaluz

[00:01:03] I didn't know he was also part of Harford, also very famous jazz musician, was part of I don't remember. I think he either was a part of the collective that built the artist collective in the north end of Hartford. So, you know, definitely left a lot of amazing spaces and things behind. Juan Fuentes was an artist, a photographer, um, from Puerto Rico. He came here and, you know, just captured a lot of photos from Harper and just a culture that's here, right? So you can't really tell. But overall, this is the actual quilt, and there's two hands kind of creating this quilt and threading it through the needle and red thread. And it's kind of just like we're piecing together all the different changemakers, you know, that came here. And Bobby Knight, a basketball player that was very well known in Hartford as well. I can't remember the time period. Sorry. But so I'm kind of bouncing off a little bit just because I'm trying to remember, like all the different pieces that you have going on so right. So we added some of the names of the change makers. In addition, we added some of the things that we feel are relating to the space.

Like we have some dominoes like dominoes is a very like traditional thing that we would see in Hartford . To this day, like you walk by, especially in a hot summer and you'll see like people, you know, older men just playing dominoes hanging out, you know, near the bodegas. There's a lot of botanicals in the communities all the way from Park Street, you know, Parkville into the northeast of Hartford. And beyond that, we ended up playing like an avocado just because, like, that's something that we put in, you know, in our foods a lot. Whether you're Puerto Rican, Colombian, um, Cuban or what have you. It's a very tropical fruit that's a vegetable that's used in a lot of dishes. I forget what the other elements were. But yeah, and then like the hands, what's interesting, you know, it almost captures like if like ancestors like their hands, they're like supposed to be these ancestors that are putting together the history of Hartford. So that's kind of how we, you know, imagined as we were creating this and also just brainstorming another thing, too. Like a lot of the women that were in the group, they themselves also quilt. So it was kind of natural that we wanted to recreate something that was, you know, constantly discussed it out and. Shared throughout the workshops and then, you know, everyone came over here, we had like a nice dinner or lunch. And just got to know each other on a very personal and intimate level and like, I think that's what's beautiful about that, We had lunch. And then we like, painted this wall. And it was like within the course of three to four days, we had different groups come in. Even people from the community, they kind of just stopped by early morning and just got to know us. And like, just talked about, you know, even the people that were on the quilt like that was cool to hear some of these people I've never interacted with, they're like, Oh, I know Olga or I know Maria Sanchez. And then they would tell us, you know, these stories about, you know, something that we wouldn't know firsthand. I forget who it was, that there was one person that was mentioned that's probably covered now that used to do like food banquets, just like, you know, in different parts of Hartford. And I, you know, give access to food and pH paper thing with a doctor. But yeah, you know, and then unfortunately got it in a sense, got painted over. There was like water damage that happened in the buildings. So they had to, you know, do whatever they need to do, which is why it looks like that. I don't mind it. I think it's cool. It's part of the culture. You know, history does come and go shows up in different ways.

Camilo [00:05:09] So how long so it was on display for you need for a year or a year?

Lindaluz [00:05:15] For a

Year, Yeah, we it took us four days to paint it three to four days and then a year of it. And so, you know, this happened. It happens and happens, but hopefully somebody else comes

Lindaluz

[00:05:27] in and paints it over and does something interesting. Then we have this piece. So this was done by Kayla Farrow, she's a local artist. Very, very. And her work is pretty interesting, I've had the opportunity to work with her on one, on one, on a couple of things and just see her her work progress over time. She does do these like very, um, I wouldn't say abstract, but. Customize stylized pieces of black and brown individuals, women, a lot of the time, something that I see recurring through her work and she she plays a lot with a composition and color. So she ended up doing this for one of the Trinity hip hop festivals actually during COVID. Right? Because we couldn't have the festival, we needed to, you know, come u

p with an idea, you know, or way in order to keep the whole movement going. So we had her along with Mercury, who was behind us. We'll talk more about that mural. And if they take these two murals and we were able to record it and kind of shut them out, you know, and support what they do. I'm here. Yeah. she's a traditional painter, so she doesn't I think she's now starting to get into like mural's more into murals and spray paint. I've been also just kind of trying to guide, you know, out of that, want to go bigger to get? So this scale at some point.

ZOOM0049.MP3

Lindaluz [00:00:00] No, but I had emails, phone calls, para sobrevivir. So hard to translate that in

Lindaluz [00:00:08] English and do my best, I might be a little bit. This will go, but it says.

Lindaluz [00:00:15] We are at the surface right of the world or around the world, and we're going to continue to work hard

Lindaluz [00:00:25] in order to survive.

ZOOM0050.MP3

Lindaluz [00:00:00] Are you here to work so you can find, you know, liberty, whatever that means to you and then survival? Right, a lot of the times people end up moving from place to place for that, you know, I feel like when you come to the United States or when you come to a space where you have the opportunity to build your privilege or are born in privilege or able to move without really having a reason to, you know, now now we can just say, Oh, I like California for the right. They're going to love the culture versus, like, you know, a lot of our lineage ends up moving just because like a war is happening or, you know, there's

Lindaluz [00:00:35] a scarcity and some type of resource. So, you know, I think

Lindaluz [00:00:41] I don't know what time period you know, he was, you know, specifically. Speaking on behalf of that, but I'm pretty sure it was around, you know, maybe he had even experiences, you know, with family members had to move due to. You know, survival. So, you know, more or less, when was the Peace Now? Yes, he did, he made our business in. He might have a couple more. I don't know if they are, they might be stored somewhere, but I would look up or ask around about their budget. We need to follow that. Jasmine would know,

Lindaluz [00:01:15] I think more of that. Yeah. The library is always a good research for that. Yeah, yeah.

Lindaluz [00:01:22] We find we nearly we find a good friend. Have you?

ZOOM0051.MP3

Speaker 1 [00:00:00] Public art. Narrow. Well, that's a really good question. You know, I don't I mean, part three is constantly being debated. You know, you can already see,

Unidentified [00:00:12] you know, both bookends, there's a lot happening. How?

Speaker 1 [00:00:18] Private architectural firm

Unidentified [00:00:19] or firm, you know, is developing some type of specific housing situation for commuters.

Speaker 1 [00:00:27] So who knows? You know, I hope this space and people come in here to really try to turn it into something useful. Maybe it becomes more functional park. I mean, it's already realize now. Well, we'll see, hopefully there will be more public art, more installations

Unidentified [00:00:45] of some sort. But, you know, it really takes a group of people in order to make it happen. But for her, it was it was

Speaker 1 [00:00:53] a building, I forget what the building was, but it was probably a commercial building and it was probably something we're. This is older,

Unidentified [00:01:02] maybe even a fire, but some have. Knock it down. So the owner,

Speaker 1 [00:01:07] she wasn't really doing anything with the space, so Raul came over and he was like, Well, let's, you know, get in contact with her and. Do anything, you know, creative in here, there was like a whole map of a plan or blueprint of a plan that he had just, you know, bits and pieces of what this

is now. But I think, you know again, you know, is what's nice is that people or anyone can really come in and like, if you wanted to host an event here. Open range. I don't know about

Unidentified [00:01:36] permits and all that stuff. In this space, but. People are always trying to make that happen.

Speaker 1 [00:01:43] Why not get rid of the prime?

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Speaker 1 [00:00:00] I worked on with Mina, so how I went about doing this, so I was. Looking for a living. So I was working with a sample of hip hop. You know, I've been kind of like their community artists for a while. At least one of them, there's multiple of us and we have been talking a lot about right, bringing in the murals that we do at Trinity College, more into the community. So this is kind of the beginning of that. Again, this happened during COVID. So it's like the first mural that came up and I was like, Yeah, you know, I have this idea. I listen to a lot of, frankly, this is a salsa artist, Puerto Rican stuff artist and really well known in the Puerto Rican culture. You know, I personally was like, this street has majority Latin Latino for. So how do we create something that, you know, resonates? So I took the lyrics and also, like, you know, quoted him so it says Omeros Central Bureau. And today I look towards the future, which means I want it. It's OK. I thought I made it there in that first. Oh, nice. Yeah. It's like I wanted to do something that represented hope because I felt like during the beginning of coders like a lot of turmoil, like people were just, you know, dying, you know, and dealing with a lot of suffering, emotional, physical, you know, whether you had COVID or had family members that experience, that was a very traumatic time. So I thought this, you know, fit kind of the esthetic. And then Mina, you know, she ended up doing these hands. I kind of like Wing, so you can actually stand there, right? And then just take a picture. I mean, no one's that tall, but you know, you actually get the idea. You can take a photo from afar and throughout the mural. And this was our first collaboration tools for working with her. And you know, it was fun, you know, Nina Mina Ellis. So she's a Afro-Latin that. Also help paint the other me, the quotes, and we are on our box, so we did three pieces together, essentially. Over the course of two years. And she is from ProPublica for. I know she's from Harper, and I think she moved around in different areas, too. I can't say specifically where.

Unidentified [00:02:30] Well, yes, she's from that area.

Speaker 1 [00:02:32] OK, so I think there is something

Speaker 2 [00:02:34] very interesting that you said about COVID in Europe. Yeah. And you said you wanted to kind of lift up the morale of the neighborhood by making. Can you explain a little bit more about it?

Speaker 1 [00:02:47] Sorry.

Unidentified [00:02:48] You. I do this. But. Second guessing missile every day I was driving by someone who's in.

Speaker 1 [00:03:11] Yeah. Yeah, I think so, it was like literally the beginning of an outbreak. So it's but it's around that time where things are kind of like weird. It was like going to weird place.

Unidentified [00:03:33] Yeah, and I think

Speaker 1 [00:03:34] that Marco, you know, can talk a little bit more about this stuff, mark, although he is one of the professors at Trinity and he helps organize the Temple of Hip-Hop and before that? Yeah, so he can tell you a lot more you know, about other other things in murals

Unidentified [00:03:55] and projects throughout Hartford. You know, you know, I know what's happened.

Speaker 1 [00:04:02] You think it's necessary? Why wouldn't you? Josh? Yeah. Joshua, because he says yes, so this is one of those. So what about this? Yeah. So that this is I have a friend and the projects are open, so I have a friend. They go by Randy at the time, and she has wanted to get a little bit more creative if she's not an artist, but she has a creative mind. And so she had a bunch of bedazzle and she said, Oh, I want to decorate this thing because they look like and I thought if I was on the fence idea of putting all these things, the valuable things and. And white flowers and interesting because when you think about like telephone poles, it's like, you know, maybe this is me going into a whole room for my creative mind, like, right telephone, use it to communicate. You know, what is right won't resemble,

Unidentified [00:05:03] you know, one thing. It's like an offending item for the communication. I don't know.

Speaker 1 [00:05:08] But, yeah, it's like a really beautiful piece she ended up creating, I have some pictures of it when it was first completed, so I can say, Oh yeah, those have been great. And you have people you know, seem to enjoy. We had a lot of people pass by and I compliment the whole experience

Speaker 2 [00:05:24] that has gone on here. And have you seen that piece kind of like rotating in social media like people on both sides? Yeah.

Speaker 1 [00:05:31] More recently, Legaspi, people taking photos

Unidentified [00:05:34] in front of it and then just posting it, and then I'll probably get girls.

Speaker 1 [00:05:44] And what is the thinking here? Mostly scraping and then I mean a penis.

Unidentified [00:05:50] Hands my brush. Yeah, that's primitive spray paint and brush. Yeah. Questions.

Speaker 1 [00:06:00] Questions.