The Island Within the Island

Remapping Dominican York

Tatiana Reinoza

COLOR-CODED SUBWAY ROUTES APPEAR as arteries moving in and out of the island territory. But in Manhattan's place, we find an overly ripe banana surrounded by the Hudson and East Rivers. Near the stem of the Warholesque fruit, a large red circle with an arrow indicating a place marker—the WE ARE HERE—points to the Dominican enclave of Washington Heights. Yunior Chiqui Mendoza's 2010 limited edition serigraph *Bananhattan* (*fig*. 1), published under the auspices of the print collective known as the Dominican York Proyecto GRÁFICA (DYPG), transforms the Big Apple into the crescent-shaped island now home to one of the fastest growing ethnic groups in the city.[1] Mendoza's print is one of many efforts by contemporary artists whose work bridges the Dominican Republic (DR) and the island of Manhattan to reclaim the once pejorative moniker "Dominican York," originally coined in reference to Dominican athletes who played on United States sports teams, and later synonymous with media images of a criminal underclass.[2]

Moved by a shared history of migration and exile, a group of New York-based Dominican artists established the DYPG in January 2010 (*fig*. 2). The brainchild of master printer Pepe Coronado, the collective created an artistic hub for experimentation and exchange that could promote the Dominican graphic tradition in New York City. Soon these artists—who included Coronado, Mendoza, Carlos Almonte, iliana emilia garcía, Scherezade García, Alex Guerrero, Luanda Lozano, Miguel Luciano, Reynaldo García Pantaleón,

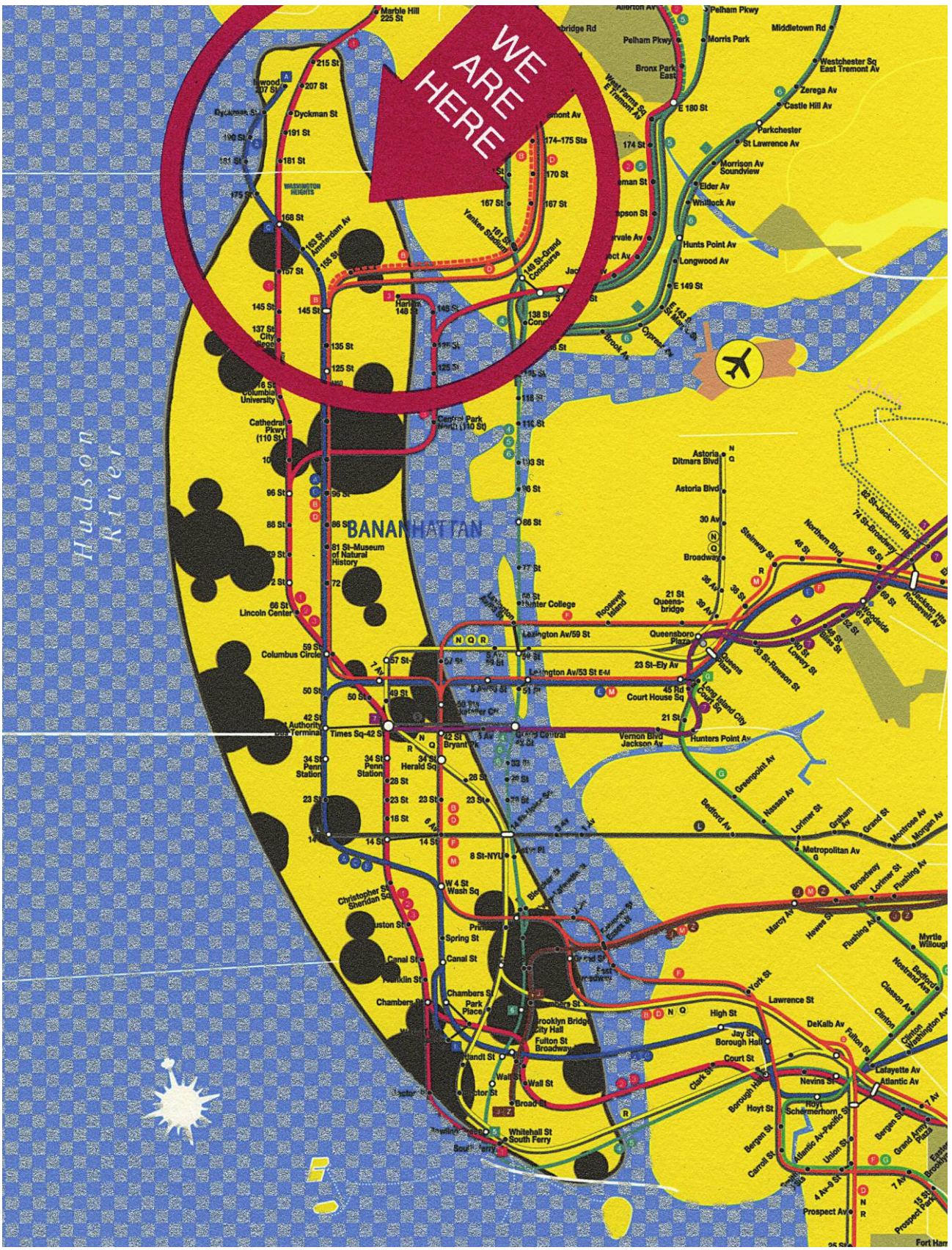

fig. 1 (*previous, detail*) **Yunior Chiqui Mendoza, *Bananhattan*, from the portfolio *Manifestaciones*, 2010. Archival inkjet and serigraph on paper, 9 ½ x 7 in. (image). Edition of 25, printed at Coronado Print Studio. © Yunior Chiqui Mendoza and Dominican York Proyecto GRÁFICA. Image courtesy Coronado Print Studio.**

René de los Santos, Moses Ros-Suárez, and Rider Ureña—embarked on a series of collaborative printmaking projects that interrogated their experiences in the diaspora. Adopting the label Dominican York was more than an act of identification, or a "diaspora strikes back," as ethnic and cultural studies scholar Juan Flores has called it—an effort to unsettle the class hierarchies of an elite Santo Domingo (capital city of the DR).[3] The term became a framework to describe the liminal space these individuals inhabit between the island of Hispaniola and the island of Manhattan, as well as an actual physical place in the making—the marked ethnic enclave of Mendoza's *Bananhattan*.

This essay examines how the map form became a recurring motif in the DYPG's collaborative portfolios *Manifestaciones* (2010) and *Here + There* (2012). It begins by exploring the origins of the DYPG as it relates to the history of Latinx printmaking. I highlight Coronado's connections to East Los Angeles's Self Help Graphics and the Coronado Studio in Austin, Texas, as well as note how the aims of the DYPG differ from these other art centers and reinforce the search for new cartographies.[4] The next section considers the work of Scherezade García, arguing that remapping Dominican York involves juxtaposing the racialized Dominican body with the detached geometry of cartographic reason. Lastly, I return to the work of Coronado, interpreting his focus on cartography as a way of contesting the geopolitics of US intervention and occupation in the DR that led to waves of Dominican migration. Correspondence files, exhibition history, newspaper

clippings, and rare catalogues culled from the Pepe Coronado Papers and Scherezade García Papers at the Archives of American Art fundamentally inform my investigation of how these artists reinscribed memories of the island nation of their birth within their new island home in the US and gestured toward the imaginary and physical spaces that constitute the borderland of Dominican York.

I examine DYPG print culture in relation to what literary scholar Lorgia García-Peña calls the "poetics of *dominicanidad ausente*." García-Peña's groundbreaking 2016 study explores how dictions such as "*dominicano ausente* [the absent Dominican]" and "dominicanyork" project exclusionary borders on the racialized Dominican body. The author argues that Dominicans who leave their island nation are doubly exiled as they encounter a binary racial system (black-white) in the US.[5] But while García-Peña focuses on how language produces violence and exclusion on the body, I am interested in how the spatial sphere itself constructs meaning. As geographer John Pickles notes, "It is not only that maps have shaped identities and spaces, but also that the cartographic imagination has influenced the very structure and content of language and thought itself."[6] The DYPG's politicized, cartographically oriented work begs the question: What if we could change and recode geographic representation? Instead of viewing Dominican York as a void characterized by marginality and exclusion, I see this conceptual borderland as a space of creative potential where artists can challenge the stereotypical depiction of Dominicans in the US as undesirables; reconcile the impossibility of return to the nation of their birth; and create a symbolic island within an island that they can call home.

My interdisciplinary approach combines the methods of social art history with theoretical developments in geography that emphasize participatory projects intended to link racialized ethnic groups with particular spaces. I place the DYPG's social cartography within the methodology that cultural and ethnographic geographers call counter-mapping.[7] In this revisionist practice, maps are recoded to disrupt the hegemony of the nation-state. Environmental scientist Nancy Lee Peluso's 1995 study of community-based mapping projects in the forest territories of Indonesia posits that counter-maps "greatly increase the power of people living in a mapped area to control representations of themselves and their claims to resources."[8] For Dominican American artists in New York, counter-mapping efforts do not constitute a legal claim to land resources or property rights; they do, however, materialize a claim of belonging to the city island where these individuals live, and an attempt to redefine the locational identity of Dominican York. This initiative requires a triangulation between the US, the DR, and Haiti, as their histories of independence, revolution, and occupation intertwine. But remapping Dominican York is not simply about place making. It is about questioning "the territorializing practices of modernity," including the imperial project captured by Christopher Columbus's emblematic drawing of Hispaniola's coastline (*fig.* 3).[9] The explorer's fragmentary sketch symbolized the Spanish crown's colonizing imperative to map and control Caribbean ports of entry, while blatantly disregarding native territorialities that had already been charted and named (the island of Hispaniola was then known as Quisqueya). The DYPG's maps resist the representational and imperial eyes of the West in favor of dialectical images that disclose movement, liminality, and resilience.

fig. 2 (*opposite*) **Members of the Dominican York Proyecto GRÁFICA at Bullrider Studio, New York, October 2010. Photograph by William Vazquez. Back row L-R: Alex Guerrero, Yunior Chiqui Mendoza, Pepe Coronado, Reynaldo García Pantaleón, Moses Ros-Suárez. Middle L- R: Scherezade García, Miguel Luciano, Luanda Lozano, iliana emilia garcía, Carlos Almonte. Front L-R: Rider Ureña, René de los Santos. Photo courtesy Scherezade García.**

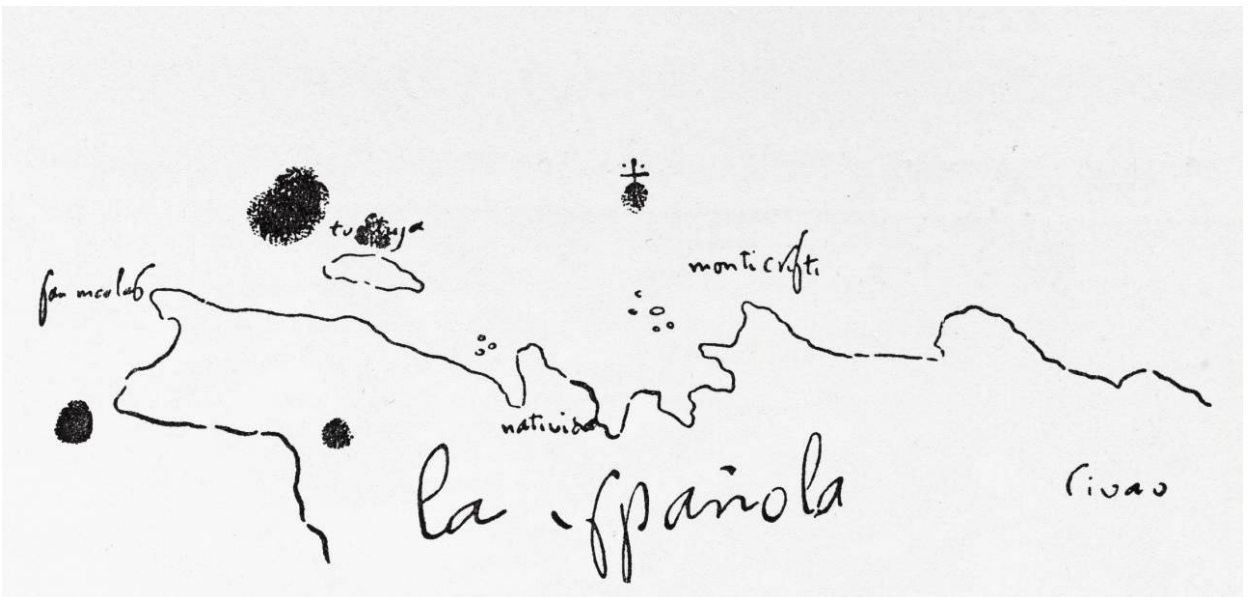

fig. 3
Sketch of the northwest coast of Hispaniola, presumed to be by Christopher Columbus, ca. 1492. Reproduced from Leo Bagrow, *History of Cartography*, revised and enlarged by R. A. Skelton (London: C. A. Watts & Co., 1964), 107.

The DYPG is itself diasporic in origin. Pepe Coronado and his family left an economically unstable DR in 1989 to settle in Austin, Texas. He had an interest in silkscreen printing and slowly began building his own T-shirt printing business, Caribe Graphics, which specialized in designs inspired by the culture of the Taíno, an Indigenous Caribbean people who were the principal inhabitants of Hispaniola at the time of European contact in the late-fifteenth century (*fig.* 4). He began his artistic education at the Laguna Gloria Art Museum, where one of his instructors, Sam Coronado, a man who incidentally shared Pepe's surname, encouraged his interest in printmaking.[10] Sam Coronado had recently turned his East Austin painting studio into a fine-art serigraphy atelier, and he wasted no time recruiting Pepe to become a printer for the workshop (*fig.* 5).[11]

Coronado Studio was committed to supporting and publishing the work of Latinx artists in the region.[12] In 1993, through the fiscal sponsorship of a larger art nonprofit, La Peña, Sam Coronado launched an artist residency program known as the Serie Project. Its aim was to host underrepresented artists, pair them with master printers, and publish limited edition fine art serigraphs based on these collaborations.[13] In targeting underrepresented artists, Coronado Studio attempted to address the racial and class disparities that segregated the field of printmaking in the US broadly, as well as to tackle specific regional challenges. In Sam's experience, "I knew [when] I started this thing that there was a need for it, because I tried to get in to places to go do prints and I could never get in, and I knew a lot of people that wanted to do that, but it was either you knew somebody or your work was recognized."[14] Pepe Coronado served as master printer for the Serie Project's residency program from 1994 to 1997, and introduced many participants to printmaking techniques. During his time at the studio, Pepe worked with dozens of resident artists, including South Central Texas-based painters John Hernandez, César Martínez, Alex Rubio, and Liliana Wilson.

Sam Coronado modeled the Serie Project after the renowned Chicanx flagship workshop Self Help Graphics. The East Los Angeles

studio, spearheaded by artists Sister Karen Boccalero, Frank Hernández, and romantic/artistic couple Carlos Bueno and Antonio Ibañez, launched in 1970, making it one of the longest-running community-based print workshops in the country, second only to the Robert Blackburn Printmaking Workshop in New York (f. 1948).[15] One of Self Help's core initiatives was the Experimental Screenprint Atelier Program (f. 1982), which supported residencies for emerging artists to collaborate with master printers on limited editions.[16] Sam Coronado was a resident artist in 1988 and 1991, and claimed that his time at Self Help inspired his vision for an Austin workshop. Once Pepe was brought into the fold, Sam also encouraged and recommended the younger artist for a Self Help residency.

Made in collaboration with Self Help Graphics master printer José (Joe) Alpuche, Pepe Coronado's 1996 print *Bailando con el sol* (*fig.* 6) contemplates the connection between the sun and an earth-bound human figure. Covered

fig. 4
Flier for Caribe Graphics, Pepe Coronado's T-shirt business in the early 1990s. Produced by Robert Alvarez. Pepe Coronado Papers, Archives of American Art, Smithsonian Institution.

fig. 5
Pepe Coronado printing alongside Sam Coronado at Coronado Studio, Austin, Texas, ca. 1994. Photographer unknown. Image courtesy Pepe Coronado.

from head to toe in an intricate tribal tattoo drawn from Taíno designs, the figure's outstretched left arm extends toward the curvilinear, red-orange rays of the Taíno sun god. Coronado was drawn to the iconography of the Taíno following the quincentennial celebrations of Columbus's arrival on the island of Quisqueya.[17]

In an interview, the artist suggested that his Taíno-inspired print series responded to Dominican president Joaquín Antonio Balaguer's Hispanophile regime and, in particular, criticized the construction of the Columbus Lighthouse Memorial (known as *Faro a Colón*), inaugurated in 1992.[18] "It was just that lack of respect," he explained. "In that courtyard there are these massive lights that at night they turn on, and it's supposed to project the [Christian] cross in the sky, but they built this in one of the poorest neighborhoods in Santo Domingo, displacing tons of people. When they turn it on, the whole *barrio* goes dark, because there is not enough electricity."[19] Coronado's series honors the first inhabitants of the island, who were decimated under that cross.[20]

The artist's residency at Self Help Graphics opened his eyes to the power of collaboration. A draft of a July 1996 letter addressed to Sister Karen and her staff expresses Coronado's gratitude for the residency experience. He writes:

> I just wanted to thank you for the opportunity to have a print made at Self-Help Graphics. I am very satisfied with how the print turned

fig. 6
Pepe Coronado, *Bailando con el sol*, 1996. Serigraph on paper, 22 x 15 in. (sheet). Edition of 62, printed at Self Help Graphics, East Los Angeles. © Pepe Coronado. Image courtesy Coronado Print Studio.

> out, and so far it has been received well here in Austin. As a printer, it was also a valuable experience to work with Joe [Alpuche] and Carlos [his assistant]. They were extremely helpful and I learned a lot from working with them. I plan to put some of the techniques I learned into practice at Coronado Studios. I look forward to working with Self Help Graphics again sometime in the future.[21]

The printmaking techniques and philosophy of collaboration that Coronado cultivated at Self Help had an enduring influence on his artistic practice. As Smithsonian curator E. Carmen Ramos has noted, "The collective spirit Pepe witnessed among Chicanx and other Latino artists would leave a strong impression."[22] In the summer of 1997, Coronado left Austin for the mid-Atlantic, where he continued honing his skills in printmaking, digital art, and photography, working with Pyramid Atlantic, the Hand Print Workshop International, and as an instructor at the Corcoran College of Arts and Design

and the Maryland Institute College of Art.[23] A fortuitous move to New York City in 2006 brought him closer to a network of Dominican American artists, and his vision for the DYPG became not just feasible but necessary.

Most Dominican American printmakers have struggled to make themselves visible in a field dominated by longstanding Nuyorican (Puerto Rican birth or descent, New York-based) and Chicanx graphic art traditions. Groundbreaking exhibitions such as Yasmin Ramírez's 1999 *Pressing the Point* (*fig.* 7), at El Museo del Barrio, document the synchronous print activism in US-based Puerto Rican and Chicanx artistic communities during the 1970s.[24] The absence of Dominican artists from that discourse perhaps indicates their relatively late entry into the arena of socially committed Latinx printmaking. Ramos explains:

> Unlike Chicanos and Nuyoricans of the 1960s and 1970s—many of whom were born or raised in the United States and strongly identified with the social movements of this tumultuous period in American (US) history—Dominicans started arriving in the United States in large numbers in the early 1960s, and continued thereafter in a steady stream. Given their "late" arrival, it would take some time before the Dominican American community would come to be known as such.[25]

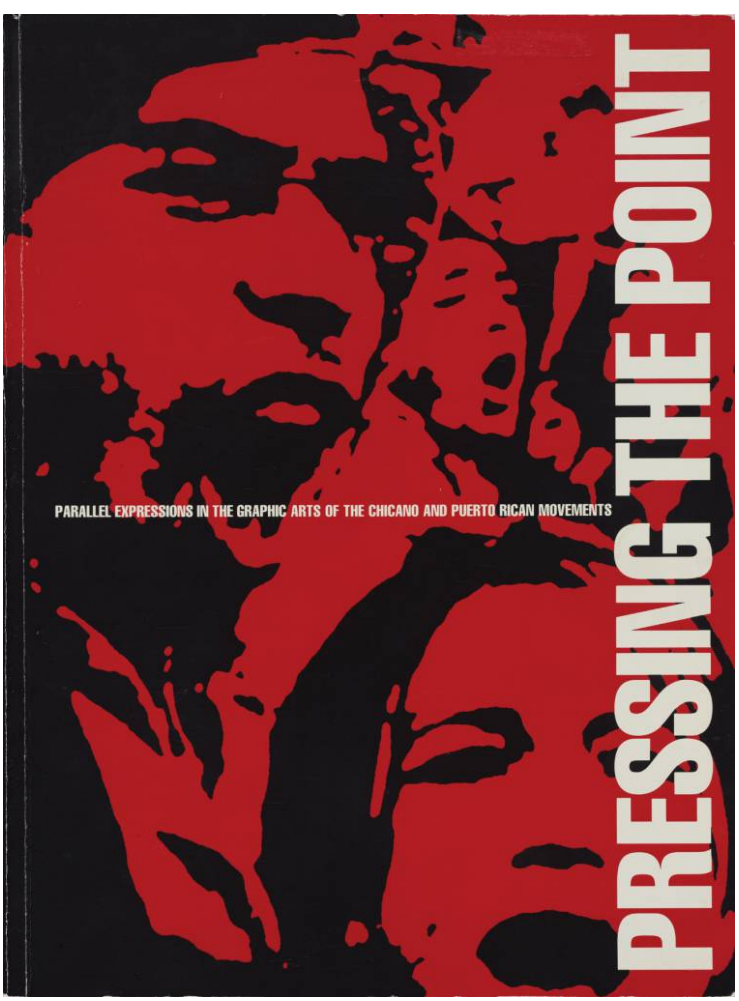

fig. 7
Front cover of exhibition catalogue for *Pressing the Point: Parallel Expressions in the Graphic Arts of the Chicano and Puerto Rican Movements* (New York: El Museo del Barrio, 1999).

The DYPG's collective enterprise was partly an effort to stake a claim in this field, as the practitioners were aware that a group initiative had the potential to accomplish more than any one artist could achieve on his or her own.

Although inspired by Coronado Studio and Self Help Graphics, the intent and operations of the DYPG differ from those studios on a number of points. First, it is a print collective, similar to collectives such as Los de Abajo in Los Angeles, not a brick-and-mortar workshop that requires overhead and extensive fundraising.[26] "We don't have a studio museum . . . we don't have an art center . . . we don't even have a cultural center," explains Coronado, a state of affairs that forces the DYPG to be "ambulatory, flexible."[27] Second, the DYPG's collaborative portfolios are themed so that they lend themselves to stand-alone exhibitions. And lastly, since the artists in the group range from emerging to midcareer to established, the collective portfolios open doors for those who are less recognized. Perhaps in contrast to the pioneers of Nuyorican and Chicanx graphic arts—many of whom were self-taught, community-based artists who took a service-based approach to their practice—the DYPG attracted printmakers with art-school training who hoped to compete in the New York art market.[28]

But what I find most striking about this collective vision is that, by naming the pilot project DYPG, the artists geo-coded the atelier's production. Taller Boricua in East Harlem (f. 1970), which champions the work of Puerto Rican artists born on the nonsovereign island or in New York, served as an important reference point. In the case of the DYPG, what did it mean for these DR- and New York-born artists to reclaim a term that the Dominican elite associated with a criminal underclass? How would collaborative printmaking respond to the call of defining or debating the Dominican diasporic experience? How could paper and ink conjure nostalgic images of a lost island home within another island? How could DYPG artists use printmaking to attribute symbolic meaning to the in-between geographic space they inhabit? And what did it mean to inscribe these portfolios with histories seldom written? Prioritizing these issues, the collective turned their attention to the geopolitics of representation, exploring the effects of colonialism, intervention, exile, and racism on those who live between the two islands. Remapping Dominican York became a quest to unsettle cartography's hold on the structure of language and visuality. If, as French sociologist and cultural theorist Jean Baudrillard claims, "the map precedes . . . the territory," then printmaking was these artists' way of manifesting themselves in between territories and recoding Dominican York ways of seeing.[29]

In 2000, the Santo Domingo-born, New York artist Scherezade García represented the DR at the Havana Biennial with *Paraíso/Paradise,* an installation of painted crib mattresses bathed in the light of a palm tree-filled sky. Each mattress featured a barely discernable dark-skinned angel embellished with elaborate and ornamental brushwork.[30] The reflective quality of the plastic-encased mattresses, in conjunction with the skyward-oriented video projection, made the angels appear to emerge out of water (*fig*. 8, 9). In his catalogue essay for García's exhibition, art historian Edward J. Sullivan framed the complex visuality of *Paraíso/Paradise* as a "baroque vision," focusing on the work's formal dynamism. Here I wish to discuss how the racialized bodies of the artist's brown-skinned icons commented on the precarious condition of exile and the frailty of paradise.[31]

fig. 8
Scherezade García, *Paradise: Sleep My Little Child*, from the installation *Paraíso/ Paradise*, 2000. Mixed media (video, soft sculptures), 12 x 12 feet. © Scherezade García.

fig. 9
Scherezade García, *Paradise: Sleep My Little Child*, 2000 (detail).

Born to a politically active family of African, French, and Native American heritage, García immigrated to the US in 1986 to pursue a BFA at Parsons School of Design. She had recently graduated from the prestigious Altos de Chavón School of Design in La Romana, on the southeast coast of the DR. Through a partnership with Parsons, Altos de Chavón sent a small number of promising students to complete their studies in the US, and García's portfolio earned her a full scholarship. When she arrived in New York in the mid-1980s, there were few Dominican artists in the city. But within a decade, after several waves of *Chavoneros* (alums of Altos de Chavón) settled in the city, Dominicans became a sizable presence in the New York art world. Among them, García credits the performance artist Josefina Báez as a key figure who brought Dominican artists together through festivals, theater performances, and exhibitions.[32] In this creative milieu, García met a number of prominent artists, including German Pérez and Freddy Rodríguez, some of whom would become lifelong friends and mentors. However, it was Báez's pioneering efforts to articulate the sentiments of a "flagless nation" and politically reclaim the derogatory term "Dominican York" that were particularly important to island-born artists like García who felt alienated from their homeland. By the time García met Pepe Coronado, at a Northern Manhattan Arts Alliance review panel in 2009, New York-based Dominican American artists had made several efforts to work and exhibit collectively, but none of these projects focused on the medium of printmaking. In 2010 she became a cofounder of the DYPG, and she later described the group's initial meetings and collaborations as a "honeymoon" filled with laughter.[33]

In *Day Dreaming/Soñando despierta* (*fig*. 10), from the *Manifestaciones* portfolio, García transformed the island of Manhattan into a tropical playground. She intervened in the landscape by superimposing colorful external forms on a panoramic rendering of the city grid. A blue-and-white banana tree rises out of Central Park, two red silhouettes of banana-shaped airplanes hover over the island, and paper boats imprinted with the facade of a high rise arrive on its shores. At the bottom of the image García included the profile of a dark-skinned figure. Difficult to discern, at first glance the viewer is likely to read this figure as a landmass, only later to discover facial features in this unknown territory.

García reorients the viewer to a coordinate plane that contrasts the bird's-eye view of the gridded metropolis with the racialized Dominican body. The figure is dark yet translucent, as if the artist haphazardly distributed the brownish-red ink across the bottom of the sheet. In an artist statement, García notes, «La gran figura marrón . . . evoca poderosamente la pesadez de un sueño agobiado por el recuerdo. Es un sueño perturbado, enredado en la despiada claridad y rectitud lineal del mapa. (The great brown figure powerfully evokes the heaviness of a dream overwhelmed by memory. It is a disturbed dream, tangled in the ruthless clarity and linear rectitude of the map.)"[34] According to art historian Abigail Dardashti, the artist's black angels—a hallmark of her work—are part of a "strategy to develop her critique of colonialism and its legacy, including Trujillo's Indo-Hispanic identity discourse."[35] The dictatorship of Rafael Leónidas Trujillo (1930–61) invested in an educational system that promoted Dominicans' Spanish and Indigenous roots and dismissed their African heritage in order to distinguish them from Haitians.[36] In her art, García counters this racist ideology of negrophobia, white supremacy, and anti-Haitianism with mulatto icons symbolic of a black and Spanish nation, a more accurate if still contested view of the DR. Dardashti

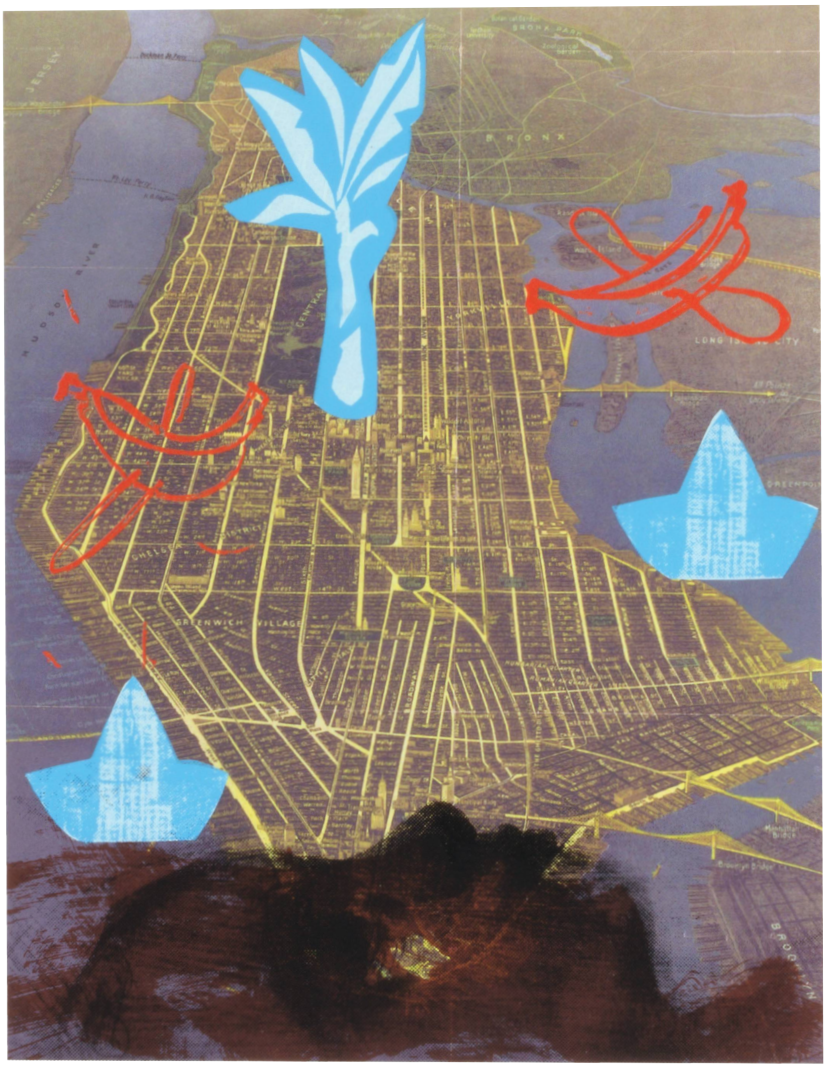

fig. 10
Scherezade García, *Day Dreaming/Soñando despierta*, from the portfolio *Manifestaciones*, 2010. Archival inkjet and serigraph on paper, 9 x 7 in. (image). Edition of 25, printed at Coronado Print Studio. © Scherezade García and Dominican York Proyecto GRÁFICA.

adds that García's «mulatto/mulatta figures are often submerged in water,» as we see in the placement of the figure in New York harbor in *Day Dreaming*, "recalling the Middle Passage and also contemporary migration to the US."[37]

Day Dreaming exemplifies the "racexile" condition that the spatial sphere projects on the Dominican body. According to García-Peña, a dual exile occurs for Dominicans forced to leave their island nation only to "encounter another form of exile as they become racialized into a US minority."[38] While many Dominican immigrants, including García, grew up believing in their "racially Indian and culturally Hispanic" origins, the racial system of this new geography identifies them as black.[39] The 1.5 generation (those who emigrated to the US as children or adolescents) and second generation will most likely identify as black, reversing the legacy of the Trujillato, but as racially marked individuals they will still be unable to access their claims to full citizenship. However, the gendered (the word *despierta* in the title indicates a feminine gender) and racialized figure in García's print is a subject with agency. She daydreams of planting banana trees in Central Park, an intention the artist describes as demonstrating "We're here

to stay." The work is hopeful, mirroring the dreams of new immigrants, and insists on a tropicalization that could make the island of Manhattan more livable for these transplants. The print also expresses the melancholy and pain of an impossible return. Garcia describes the Dominican American's paradoxical position as *morir sonando*, or to die dreaming.[40] *Day Dreaming* suggests that geography acts upon the racialized body, but that the body resists with equal force through everyday acts of being, eating, sleeping, and remembering. The pictorial fragments of a lost island home summoned in García's print transform the liminal space of Dominican York into an amalgam of geographies and temporalities.

García's playful gestures were par for the course in the *Manifestaciones* portfolio. The DYPG's inaugural project focused on expressions of *dominicanidad* in New York, the lived experience of diaspora. The thematic connection between the works was reinforced materially through the uniformity of the limited edition, as each image was printed impeccably on a 12 x 15-inch sheet of BFK Rives paper. Yet the portfolio still accommodated the DYPG artists' diverse aesthetic practices. García's vision in *Day Dreaming*, which combines real and reimagined territories, shares an artistic affinity with *Vista Psicotrópica* (*fig.* 11), Alex Guerrero's contribution to the project.[41] In *Vista Psicotrópica*, Guerrero superimposes a cartoonlike Caribbean blue

fig. 11
Alex Guerrero, *Vista Psicotrópica*, from the portfolio *Manifestaciones*, 2010. Serigraph on paper, 7 ¼ x 9 ¼ in. (image). Edition of 25, printed at Bullrider Studio. © Alex Guerrero and Dominican York Proyecto GRÁFICA.

fig. 12
Miguel Luciano, *Detrás de la oreja*, from the portfolio *Manifestaciones*, 2010. Serigraph and rubber stamp on paper, 11 ¼ x 15 in. (sheet). Edition of 25, printed at Bull Rider Studio. Smithsonian American Art Museum. Museum purchase made possible by the R. P. Whitty Company and the Cooperating Committee on Architecture, 2013.28.3.9. © 2010 Miguel Luciano and Dominican York Proyecto GRÁFICA.

house, surrounded by tall grasses and drenched by a heavy raincloud, on the rooftop of a grainy photographic image of a cityscape. The artist insistently reimagines the island within the island as it might appear from his New York apartment window.

The racialized Dominican body that García juxtaposed with the island of Manhattan resurfaces in Miguel Luciano's *Detrás de la oreja* (*fig*. 12). But in this case, the focus shifts from New York to the Dominican Republic. Luciano's print features a Dominican passport book opened to the photo page, where the artist's face is rendered in three distinct skin tones. The rubber stamp on the following page triangulates the racial terminology of *claro* [light-skinned], *oscuro* [dark-skinned], and *indio* [Indian] that persists in these government documents. Since the nineteenth century, the phrase "black behind the ears" has been part of Dominican vernacular, at once distinguishing the national body from Haitians and reluctantly admitting the predominance of African ancestry among the DR's citizenry.[42] Luciano's serigraph passport, embellished with tropical flora, is another example of the Dominican body resisting an oppressive system of classification. The experience of leaving his homeland for New York perhaps afforded the artist sufficient physical and psychological distance to question how those vexed terms follow individuals to a new geography.

For the DYPG's second portfolio, *Here + There* (2012), the group's twelve artists used the diptych format to consider the concept of duality that placed them between the islands.[43] For some of the printmakers, the vision gave way to nostalgic remembrances of beloved cultural traditions—in the case of René de los Santos, for example, memories of the masked devils of carnival parades in his native city of Santiago, as well as the annual festivities that Dominicans celebrate in Washington Heights (*fig*. 13). For others, the project was an opportunity to reflect on the contentious relationship between the two countries they call home. Coronado's *U.S./D.R. A Love-Hate Relationship* (*fig*. 14) juxtaposes a map of the United States on the left with a map of the Dominican Republic on the right. The artist intervenes in the standard geographic representation of these locales through seriality and repetition, populating each map with smaller images of the other country. The background is comprised of expressionist brushstrokes of light and dark blues that suggest the crashing waves of the gulf dividing these two nations. Coronado binds the two images with chalklike, circular arrows that emphasize the movement of people (civilian and military) and goods between the US and DR. The gold, vertical stripes at the center of the diptych highlight the economic interests of trade.

It is not surprising that some of the contributors to *Here + There*, such as Coronado, used this creative opportunity to contest the geopolitics of US intervention. After all, the US has exercised its influence over Hispaniola since the nineteenth century, when the Spanish colony of Santo Domingo came under the aegis of a unified Republic of Haiti. The 1822 unification of the island triggered Spain, France, England, and the US to vie for their economic concerns in the region. Sociologist Ginetta Candelario notes that, following the DR's 1844 declaration of independence from Haiti, "the US government sent several commercial agents and one Senate investigating commission to explore the possibility of expanding US economic and military presence in the Dominican territory."[44] In 1869, moreover, president Ulysses S. Grant made a failed attempt to annex the DR to the US in the interest of undermining European colonial

fig. 13
René de los Santos, *Lechón Cojuleo/ Lechón Cuajao*, from the portfolio *Here + There*, 2012. Linoleum and archival inkjet on paper, 7 x 7 in. (sheet). Edition of 25, printed at Coronado Print Studio. © René de los Santos and Dominican York Proyecto GRÁFICA. Image courtesy Coronado Print Studio.

fig. 14
Pepe Coronado, *U.S./D.R. A Love Hate Relationship*, from the portfolio *Here + There*, 2012. Serigraph on paper, 7 x 7 in. (sheet). Edition of 25, printed at Coronado Print Studio. © Pepe Coronado and Dominican York Proyecto GRÁFICA. Image courtesy Coronado Print Studio.

rule in the region as well as quelling the threat of insurrection that a free black republic like Haiti represented for the Caribbean region.[45]

With destabilized governments and an economic downturn during World War I, Hispaniola became much more vulnerable to US intervention. Following a series of political assassinations, including the murder of Haitian president Vilbrun Guillaume Sam, the US sent troops to occupy Haiti from 1915 to 1934. Similarly, political turmoil in the DR resulted in an eight-year US occupation (1916–24). During the occupation, the US instituted a Dominican National Guard that trained future military dictator Trujillo. The US invaded Dominican territory once again in 1965 in an effort to disarm the leftist government of Juan Bosch and reinstall Joaquín Balaguer as president. Balaguer, who was responsible for inaugurating the Columbus Lighthouse, would go on to serve multiple nonconsecutive presidential terms until 1996.

Coronado's paired maps work to equalize the uneven relationship between the two countries. Placing them in a horizontal plane and reproducing them at the same scale, US intervention in the DR is symbolically matched by the Dominican presence in the US. As the artist has explained, "From trade and commerce going back centuries, to offers of annexation and paternalistic military occupations and interventions, to the current free flow of business, people, tourism, drug traffickers, *peloteros* [ballplayers], and musicians, the two countries have forged an entanglement of political and economic ties that seem to have an inexplicable dynamic."[46] Coronado's correspondence in the Archives with Sarah Aponte, chief librarian of the City University of New York's Dominican Studies Institute Library, attests to the artist's interest in the exponential growth in Dominican emigration, from approximately 9,500 individuals in 1965 to more than one million by the year 2000.[47] While the US was deploying troops and meddling in Dominican elections, the island nationals began an exodus, sending athletes, artists, intellectuals, and working-class families to the States, where their presence is an undeniable reminder of US imperial desire.

In a variation on the theme entitled *U.S./D.R. A Love-Hate Relationship II* (*fig.* 15), Coronado opted for a vertical format, placing a map of the DR at

the top and an upside-down map of the US at bottom, perhaps in homage to Uruguayan artist and theorist Joaquín Torres-García's iconic drawing *América Invertida* (1943), which reversed the conventional representation of the American continent by positioning Chile and Argentina at top and omitting the US and Canada altogether. The geographic bodies in Coronado's print are linked at the center through a firing range target, and the circular arrows moving in a clockwise direction around the target suggest that the orientation of the map is in flux. This graphic composition must have caught the eye of Lorgia García-Peña, who reached out to Coronado in September 2014 for a cover image for her forthcoming book. Her request notably stated, "I would like to use as a cover image for my book your artwork Haiti-Dominican-US map." She likely had not noticed that Haiti was missing in these early renderings.[48]

fig. 15
Pepe Coronado, *U.S./D.R. A Love-Hate Relationship II*, 2012. Serigraph on paper, 30 x 22 in., printed at Coronado Print Studio. © Pepe Coronado. Image courtesy Coronado Print Studio.

I dwell on this omission because the project of remapping Dominican York—of working through the geopolitics of intervention—was a way for an artist like Coronado to negotiate these complex geographies and histories. It was not an easy, nor a linear, path that led to Coronado's 2016 *U.S./D.R. en relación* (*fig*. 16), which graced the cover of García-Peña's book, but a process of intense questioning of the intertwined histories of Haiti, the US, and the DR. The DR's 2013 court ruling retroactively revoking the citizenship of thousands of Dominicans of Haitian descent whose parents were undocumented profoundly affected the artist. His 2014 print *Citizenship Revoked* (*fig*. 17) marked the first time the whole island of Hispaniola, both the Dominican and Haitian sides, faced off with the US. But the process of learning about the other half of Quisqueya was also a process of unlearning the discourses of Dominican nationalism that insisted on viewing Haitians as a malevolent force. Contemporary curatorial projects that showcased the work of Haitian and Dominican diasporic artists, such as *Consequential Translations* (2015) at the Centro Cultural de España in Santo Domingo, further mobilized Coronado's interest in finding common ground between the two cultures.[49]

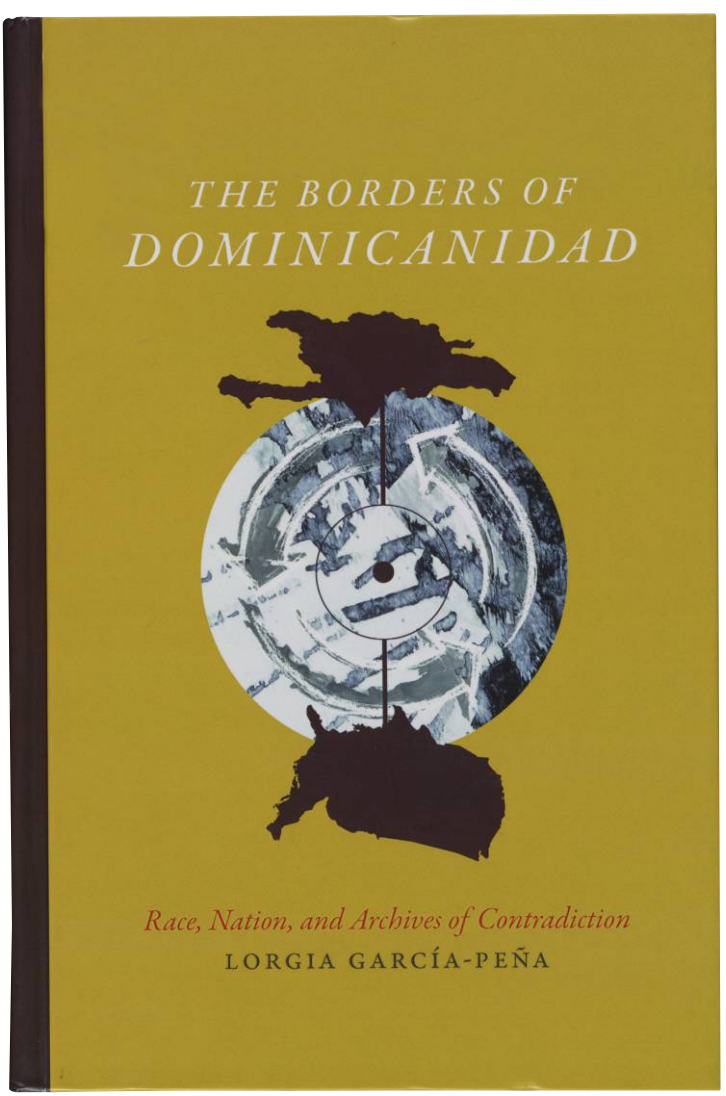

fig. 16
Front cover of Lorgia García-Peña, *The Borders of Dominicanidad* (Durham, NC: Duke University Press, 2016). Pepe Coronado Papers, Archives of American Art, Smithsonian Institution.

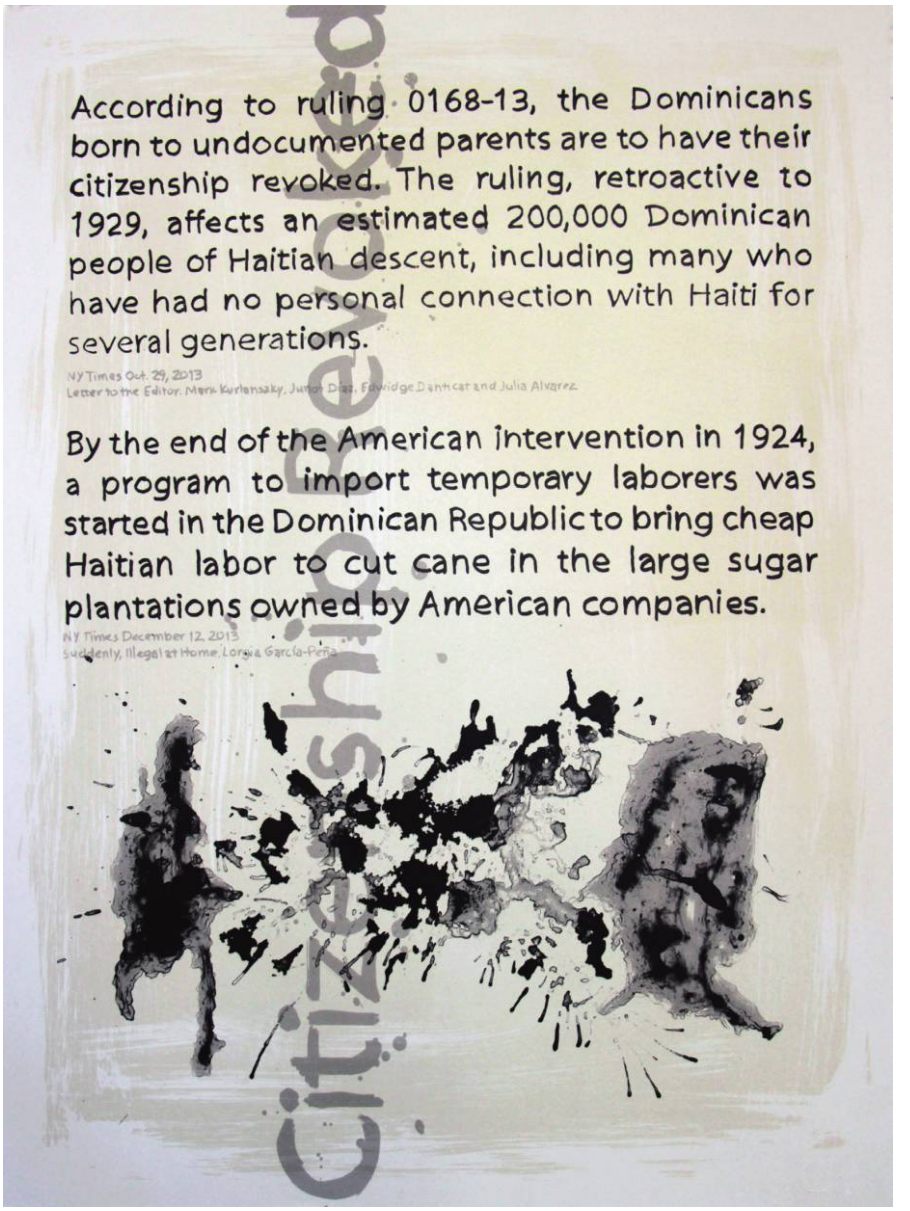

fig. 17
Pepe Coronado, *Citizenship Revoked*, 2014. Serigraph on paper, 22 x 30 in. (sheet). Edition unknown, printed at Coronado Print Studio. © Pepe Coronado. Image courtesy Coronado Print Studio.

But it was Coronado's collaborative projects with Haitian diasporic artists such as Vladimir Cybil Charlier that had the most lasting impact on the printmaker. In a 2017 interview, Coronado recalled observing that Haitian artists' visions of Hispaniola were much more complete than his own, as evidenced by Charlier's 2015 *Strange Bath* (*fig.* 18). The two nations shared music, food, culture, and geography, and yet he "grew up exposed to that negation [racial hostility toward Haitians] . . . no Dominican knew how to say shit in Creole."[50] It was like discovering the other half of an island that had been denied to you, a half that knew you more intimately than you knew yourself. Through his dialogue with Haitian artists, Coronado's island borderland of Dominican York grew to encompass a larger Caribbean diaspora. Imposed languages and colonial histories divide these diasporic subjects, but they ultimately share a new home on the island of Manhattan.

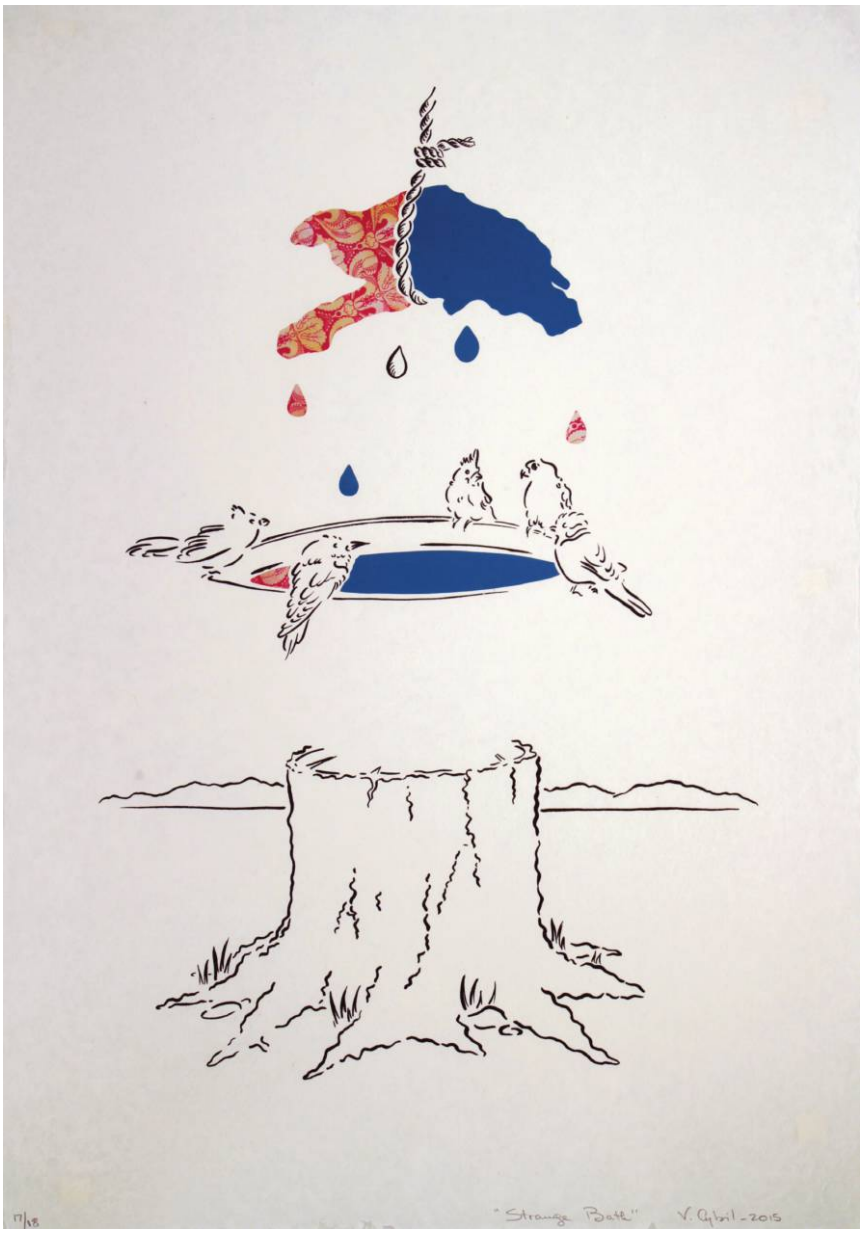

fig. 18
Vladimir Cybil Charlier, *Strange Bath*, 2015. Serigraph and chine collé on paper, 25 x 17 in. (sheet). Edition of 18, printed at Coronado Print Studio. © Vladimir Cybil Charlier. Image courtesy Coronado Print Studio.

Art historian Tatiana Flores and Caribbean studies scholar Michelle Stephens have argued that the visual arts bridge linguistic and cultural divides in the Caribbean. Flores and Stephens deploy the concept of the archipelago—"a networked insular space"—as a framework to "identify the continuities and junctures between experiences of the islands and their diasporic communities."[51] By considering contemporary art of the Caribbean independent of national, continental, or hemispheric frames, the authors eschew the center-periphery model. But the diasporic artists of the DYPG remind us that we must extend this archipelago to include the island of Manhattan, not as a center-to-periphery node, but as a material component of the island borderland of Dominican York. The conceptual geography these artists are intent on

revealing asserts the tropicalization of New York City.[52] Their project of remapping anticipates a territory that is yet to come, where Caribbean artists once divided by colonial conditions can reimagine their multiple, fraternal, and overlapping island homes.

However, the participatory and emancipatory aims of counter-mapping are often constrained by the territorializing practices of the here and now. While the Dominican-born population in the US has more than tripled in the last two decades, migrants nevertheless find limited possibilities on a geo-coded island where their immigration status, language, and racial identification are always in question.[53] The DYPG's counter-maps contest these conventional mechanisms of representation in favor of images that narrate the artists' own diasporic experiences. These creative gestures build on decades of Dominican American activism in Washington Heights where, according to anthropologist Ana Aparicio, "The routes of Dominican politics . . . are clearly etched in the geography of New York," and activists are mobilized to gain access to "educational, economic, and political empowerment."[54] Examining the tension between the official cartographies of the nation-state and those imagined by the DYPG is more crucial than ever if we wish to create a spatial imaginary where we can debate and redraw the boundaries of belonging.

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Notes

I would like to thank my colleagues at the New England Consortium of Latina/o Studies, the Colloquium for the Study of Latina/o/x Culture and Theory, and the Dartmouth Society of Fellows for their generous feedback on this article.

1 Laird W. Bergad, "Have Dominicans Surpassed Puerto Ricans to become New York City's Largest Latino Nationality?," *Latino Data Project 61* (New York: Center for Latin American, Caribbean & Latino Studies, City University of New York, 2014), http://clacls.gc.cuny.edu/files/2014/11/AreDominicansLargestLatinoNationality.pdf.

2 The spelling of Dominican York or dominicanyork differs across authors. I use Dominican York to signal the name of the print collective and its emphasis on place making. For more on the term, see Lorgia García-Peña, *The Borders of Dominicanidad: Race, Nation, and Archives of Contradiction* (Durham: Duke University Press, 2016), 172.

3 Flores, *The Diaspora Strikes Back: Caribeño Tales of Learning and Turning* (New York: Routledge, 2009).

4 The search for new cartographies is not unique to Dominican American artists. Chicanx artists have also used the map motif in ways that counter marginalization and spatially articulate self-determination. See, for example, the maps of Goez Art Studios in Karen Mary Davalos, "All Roads Lead to East LA: Goez Art Studios and Gallery," in *L.A. Xicano,* ed. Chon A. Noriega, Terezita Romo, and Pilar Tompkins Rivas (Los Angeles: UCLA Chicano Studies Research Center Press, 2011), 28–39.

5 García-Peña, *The Borders of Dominicanidad*, 173–74.

6 Pickles, *A History of Spaces: Cartographic Reason, Mapping, and the Geo-coded World* (New York: Routledge, 2004), 12.

7 For approaches to counter-mapping, see Peluso, "Whose Woods Are These? Counter-mapping Forest Territories in Kalimantan, Indonesia," *Antipode* 27, no. 4 (October 1995): 383–406; Joel Wainwright and Joe Bryan, "Cartography, Territory, Property: Postcolonial Reflections on Indigenous Counter-mapping in Nicaragua and Belize," *Cultural Geographies* 16 (2009): 153–78; Sharlene Mollett, "Mapping Deception: The Politics of Mapping Miskito and Garifuna Space in Honduras," *Annals of the Association of American Geographers* 103, no. 5 (2013): 1227–241; and Margaret Wickens Pearce, "The Last Piece Is You," *Cartographic Journal* 51, no. 2 (2014): 107–22.

8 Peluso, "Whose Woods Are These?," 387.

9 Pickles, *A History of Spaces*, 91. Hispaniola was the site of the first permanent European settlement in the Americas.

10 The Laguna Gloria Art Museum was originally housed in the Clara Driscoll Villa on the shore of Lake Austin. In 1996, the museum moved its primary exhibition space downtown and renamed itself the Austin Museum of Art. (The art school remained on the grounds of the historic villa.) Laguna Gloria is now part of the *kunsthalle* known as The Contemporary Austin.

11 The terms silk screening, screen printing, and serigraphy refer to the same printmaking technique. However, serigraphy is often reserved for fine art prints.

12 After the 2013 death of its founder, workshop production declined, but Coronado Studio and the Serie Project remain active. For more on Sam Coronado, see Tatiana Reinoza, "Coronado, Sam Zaragosa, Jr.," in *Handbook of Texas Online*, accessed June 15, 2017, http://www.tshaonline.org/handbook/online/articles/fcozw.

13 See http://serieproject.org, accessed October 10, 2017.

14 Sam Coronado, interview with the author, March 6, 2013, Austin, TX.

15 For more on Blackburn's workshop, see Deborah T. Cullen, "Robert Blackburn: American Printmaker" (PhD diss., The City University of New York, 2002); *The Robert Blackburn Legacy: The Printmaking Workshop at Forty-Five* (Newark, NJ: Newark Public Library, 1994); and *Robert Blackburn: Passages* (College Park: The David C. Driskell Center at the University of Maryland, College Park, 2014).

16 Kristen Guzmán, "Art in the Heart of East Los Angeles," in *Self Help Graphics & Art,* 2nd ed., ed. Colin Gunckel (Los Angeles: UCLA Chicano Studies Research Center, 2014), 15.

17 Artist statement, Arts Westchester Exhibit, 2010. Pepe Coronado Papers, Archives of American Art, Smithsonian Institution (hereafter Coronado Papers).

18 Coronado identifies the Balaguer regime and the economic violence it unleashed on the working class as the reason his family left the DR. Pepe Coronado, interview with the author, June 16, 2017, East Harlem, New York.

19 Coronado, interview with the author.

20 Coronado felt validated in this choice of subject matter. In an interview with the author, he recalled that Sister Karen told him she was intrigued by the work, and happy to "finally see something that is not another *Virgen de Guadalupe.*" Coronado, interview with the author.

21 Coronado, thank-you letter to Self Help Graphics, Coronado Papers.

22 Ramos, "*Manifestaciones*: Expressions of Dominicanidad in Nueva York," in *Manifestaciones/ Dominican York Proyecto GRÁFICA* (New York: CUNY Dominican Studies Institute Gallery, 2010), n.p.

23 Coronado, interview with the author.

24 Ramírez, *Pressing the Point: Parallel Expressions in the Graphic Arts of the Chicano and Puerto Rican Movements* (New York: El Museo del Barrio, 1999).

25 Ramos, "*Manifestaciones*: Expressions of Dominicanidad in Nueva York."

26 A print collective is made up of artists who collaborate on projects including portfolios, exhibitions, and more, but also maintain their own individual artistic practices. A print workshop, on the other hand, whether commercial or fine art, is the engine of production and often invests in print projects as a publisher. Among the DYPG artists, Coronado and Rider Ureña each own and maintain their own workshop (the East Harlem-based Coronado Print Studio and the Bullrider Studio, respectively).

27 Coronado, interview with the author.

28 For an example of community-based poster artists, see Tatiana Reinoza, "*No es un Crimen:* Posters, Political Prisoners, and the Mission Counterpublics," *Aztlán: A Journal of Chicano Studies* 42, no. 1 (Spring 2017): 239–56.

29 Baudrillard, "Simulacra and Simulations," in *Jean Baudrillard: Selected Writings,* ed. Mark Poster (Stanford: Stanford University Press, 1988), 166.

30 Art critic Benjamin Genocchio claims that the childlike, black figures are "composite self-portrait(s) of the artist and her daughter." See Genocchio, "With Expectations of a Better Life," *New York Times*, December 17, 2006, Scherezade García Papers, Archives of American Art, Smithsonian Institution.

31 Sullivan, "From Here to Eternity: *Paraíso* and Other Recent Works by Scherezade García," in *Paraíso* (Havana: Casa de la Cultura, Galería Carmelo González, 2000), 2.

32 For more on Báez, see Silvio Torres-Saillant and Ramona Hernández, *The Dominican Americans* (Westport: Greenwood Press, 1998), 130–34; Lorgia García Peña, "Performing Identity, Language, and Resistance: A Study of Josefina Baez's Dominicanish," *Wadabagei* 11, no. 3 (October 2008): 28–45; and Camilla Stevens, "Home Is Where Theater Is: Performing Dominican Transnationalism," *Latin American Theater Review* 44, no. 1 (Fall 2010): 29–48.

33 García, interview with the author, June 16, 2017, Brooklyn, New York.

34 García, artist statement, in *Manifestaciones/Dominican York Proyecto* GRÁFICA, n.p. Translation with the author. This work is in conversation with García's 2008 exhibition *Morir Soñando*, held at District & Co. gallery in Santo Domingo. In a May 3, 2018, email message to the author concerning this exhibition, García explained, "The young mestizo figure is central in my storytelling. Through the mixing of races . . . the figure represents consequences of the discovery of America, an innovation and atrocity. These consequences are ever present in the everyday life of any Spanish Caribbean islander who passes by the ruins of the cathedral of the Spanish Empire (Cathedral of Santa María la Menor), just next to an American fast food chain, accompanied by the sound of merengue music."

35 Dardashti, "El Dorado: The Neobaroque in Dominican American Art," *Diálogo*: *An Interdisciplinary Studies Journal* 20, no. 1 (Spring 2017): 83.

36 In her sociological study of Dominican racial identity, Ginetta E. B. Candelario observes, "Even during the most politically unstable times, the Dominican government acted to protect the archeological evidence of the country's Hispanic and Indigenous heritages, as the colonial-era buildings became national monuments and pre-Columbian artifacts and remains became archeological treasures. By contrast, there was no language in any of the legislation relating to the research, preservation, display, and diffusion of knowledge about the country's African heritages and artifacts." See Candelario, *Black Behind the Ears: Dominican Racial Identity from Museums to Beauty Shops* (Durham: Duke University Press, 2007), 105. For more on the Antillean obsession with Taíno iconography and its tendency to disavow blackness, see Miriam Jiménez Román, "The Indians Are Coming! The Indians Are Coming! The Taíno and Puerto Rican Identity," in *Taíno Revival: Critical Perspectives on Puerto Rican Identity and Cultural Politics*, conference proceedings (New York: Centro de Estudios Puertorriqueños, Hunter College, 1999), 102; and Jorge Duany, *The Puerto Rican Nation on the Move: Identities on the Island and in the United States* (Chapel Hill: University of North Carolina Press, 2002), 261.

37 Dardashti, *El Dorado*, 83.

38 Garica-Peña, *The Borders of Dominicanidad*, 173.

39 Candelario, *Black Behind the Ears*, 2.

40 García, interview with the author. *Morir soñando* is also a tropical drink made in the DR that combines orange juice and milk. I am grateful to Ginetta Candelario for making me aware of the word play in this phrasing.

41 Guerrero trained at the Escuela Nacional de Bellas Artes in Santo Domingo as well as the vanguard Dominican press Alfa y Omega.

42 Candelario traces the origin of the phrase to a nineteenth-century poem by Juan Antonio Alix. See *Black Behind the Ears*, 1–5.

43 See Maja Horn and Paula Gómez Jorge, *Here + There: New Prints by the Dominican York Proyecto* GRÁFICA (New York: The Diana Center at Barnard College, 2012), n.p.

44 Candelario, *Black Behind the Ears*, 45.

45 See, for example, the transcript of Grant's 1870 State of the Union address in *The Dominican Republic Reader: History, Culture, Politics,* ed. Eric Paul Roorda, Lauren Derby, and Raymundo González (Durham: Duke University Press, 2014), 158; and William Javier Nelson, *Almost a Territory: America's Attempt to Annex the Dominican Republic* (Newark: University of Delaware Press, 1990).

46 Coronado, artist statement and checklist, *Crossing Borders* folder, Coronado Papers.

47 Coronado, email message to Sarah Aponte, "RE: una pregunta," November 9, 2010, Coronado Papers.

48 Garcia-Peña to Pepe Coronado, September 3, 2014, Coronado Papers.

49 *Consequential Translations* featured the work of twenty-eight Haitian and Dominican artists based in New York City. Organized by Coronado and Carlos Jesus Martinez Dominguez, the exhibition aimed to build solidarity when Dominicans of Haitian descent were being stripped of their citizenship rights. The Centro Cultural de España hosted the exhibition from May 8 through June 23, 2015.

50 Coronado, interview with the author. There are communities in the DR who speak Creole, particularly those closer to the DR-Haiti border, as well as those who work closely with Haitian migrants.

51 Flores and Stephens, "Contemporary Art of the Hispanophone Caribbean Islands in an Archipelagic Framework," *Small Axe* 20, no. 3 (2016): 81, 86.

52 Since the turn of the twentieth century, scholars have been theorizing about the Latinization unleashed by the Caribbean diaspora in New York. See *Mambo Montage: The Latinization of New York*, ed. Agustín Laó-Montes and Arlene Dávila (New York: Columbia University Press, 2001).

53 Gustavo López, "Hispanics of Dominican Origin in the United States, 2013," Pew Research Center, September 15, 2015, http://www.pewhispanic.org/files/2015/09/2015-09-15_dominican-republic-fact-sheet.pdf; and David C. Brotherton and Luis Barrios, *Banished to the Homeland: Dominican Deportees and Their Stories of Exile* (New York: Columbia University Press, 2011).

54 Aparicio, *Dominican-Americans and the Politics of Empowerment* (Gainesville: University Press of Florida, 2006), 164.