

The Mary L. Fifield Art Gallery presents

**Historias Mezcladas**

**Eduin Fraga**

**Mixed Stories**

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## Historias Mezcladas

# Eduin Fraga

## Mixed Stories

**Experience** the powerful storytelling of these immersive and biographical collage-paintings that reflect the dignity, humanity, and creativity of regular people in both Cuba and beyond. **Reflect** on the tensions between lived realities and hegemonic narratives that are explored through the works' dynamic images, compelling narratives, and collective memories. **Share** in the complex lives and tangible experiences detailed in remarkably unembellished depictions of our contemporary realities.

Art asks us to---**Experience. Reflect. Share.**

## September 12 - December 9, 2022



Gallery Viewing Hours: Monday-Friday 12-4 p.m.  
250 New Rutherford Ave., Boston, MA 02129  
[bhcc.edu/artgallery](http://bhcc.edu/artgallery)



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A portrait of a man with short dark hair and a light beard, wearing a blue and yellow striped t-shirt. He is looking slightly to the left of the camera. The background is a light-colored wall with horizontal lines.

# ABOUT THE ARTIST

# MIXED STORIES: INTERSECTIONS OF EXPERIENCE

## EDUIN FRAGA'S BEAUTIFUL OUTRAGE

By his own admission, Cuban artist Eduin Fraga paints attractive pictures, filled with light and color and bursting with energy. They are the kind of paintings he wants people to hang on their walls in their homes.

But he wants you to look deep into his portraits of people and places in Cuba and see frustration and anger emerging. The figures depicted are engaged with the struggles of life – waiting in line for food, looking for transportation, or seeking solace in the spiritual. Even the medium he uses enhances his themes; blocks and strips of newspaper are woven into faces or background, the text creating a visual counterpunch to the bright acrylic colors. The newspaper text often references the scenes depicted, creating a dynamic tension between official pronouncements and the reality of ordinary citizens. Yet his subjects are not powerless, nor are they passive victims. Instead, Fraga reveals the intelligence, creativity, and inventiveness of average people dealing with complex barriers within the unique context of Cuba. Fraga's major point is that context matters – that the social, economic, and political systems within which a person exists have a significant impact on how daily life is navigated and experienced. Many of Fraga's works reveal that navigation within experience. Waiting in line is more nuanced than it seems in Cuba, for instance. People there have a system in which, when you approach a line, you ask who the last person is and then remember your place based on that. When another person arrives, you tell them that you are the last person so they can follow you. Once you have established your place in line, you can then go sit down somewhere or wait more comfortably in the shade. This is a dynamic that doesn't show up in a painting but demonstrates agency and creativity within an experience that is ubiquitous within Cuba.

Fraga, who was born in Havana, Cuba in 1974, continually strives to represent the complex and subtle realities of daily experience in Cuba and the U.S. He creates what he calls "collage paintings," which are canvases that mix Cuban and American newspapers with acrylic, charcoal,

and other media. His intention is to not only display tangible images of daily life but also to create within each piece a historical register of events and institutional processes. For example, in a work that depicts Cuba's overcrowded buses, he includes newspaper text that speaks about transportation issues. He often uses clips from government-produced Cuban newspapers that obscure or spin key issues in Cuban society, both as an illustration of government misinformation and as a contrast to the actual experiences of Cuban people.

Fraga's show is titled "Mixed Stories: Intersections of Experience / Historias Mezcladas: Intersecciones de Experiencia" for the Mary L. Fifield Art Gallery at Bunker Hill Community College. It features works that reflect Cuban social and cultural expressions and relationships, particularly regarding the ingenuity and resilience needed to survive the economic and political limitations that shape so much of daily life for Cuban people. In Cuba, he shows people waiting in long lines for food, a masked rider and driver of an inventive bicycle taxi, and people lining up to board an already-packed bus. Fraga also represents the loneliness of immigration through his depiction of a solitary Cuban immigrant amid a crowd in New York City. Yet his work is joyful; the images celebrate human creativity, survival, and resistance. "Faith and hope for the future are important for many Cubans and help them to continue in spite of the harsh realities of daily life," he says.

Fraga hopes to show the BHCC community a glimpse of people's lives in Cuba, a nation with an intense and fraught relationship with the United States. His work reveals the contrast between political ideology and actual life in the island nation. As Fraga explains, "I try to show daily life in Cuba because people have to know that. People have to know that this is where the government says that everything is okay, everything is very nice, but the people are living this kind of life." But while he paints scenes of struggle, he says he does this "kindly."

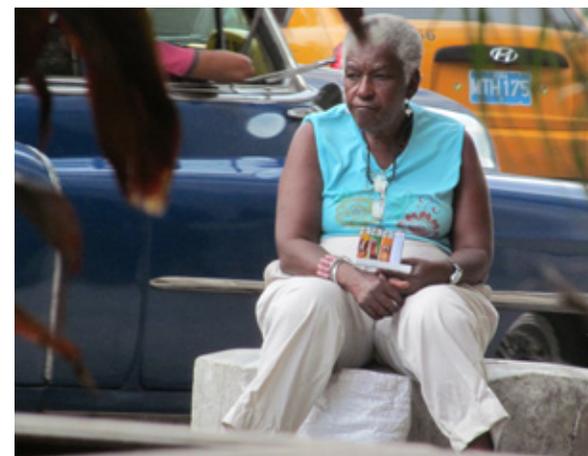
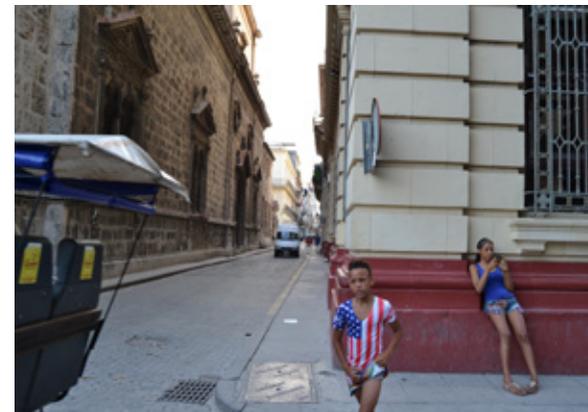


"Eduin's show is the type that you must see in person, the way the layers of text, paper and paint interact with one another is virtually impossible to replicate via photo or screen. The layers of collage intertwined in such a way every time you see each one a new statement emerges.

The images represent a collective narrative as well as each makes its own statement with multiple complex forms of expressing itself. Seeing it once is just not enough to experience them all, or each individually. I have made several trips with my classes and every student that engages the work finds something for themselves to relate to."

Julio Stanly Flores, MFA

Professor and Department Chair, Visual and Media Arts Department



"Because I understand that a painting is something that you want to hang or you want to look at some place in your house. With color, I try to do a 'nice' painting. But the history behind this painting is sad. When you see a cobbler working hard with shoes, this is something sad. People like the paintings. People tell me, 'Oh, this is very nice. This is the best painting that I have seen.' But they don't know very well what is behind the story of the painting."

Growing up in Cuba, Fraga was influenced by his brother, who is also an artist. He formally studied painting and drawing at the Experimental Center of Visual Arts in Havana, graduating in 2012. He first worked as a commercial artist before concentrating on his own work. Fraga moved to the United States in 2013 and lives with his wife and son in Green Bay, Wisconsin. Like so many Cubans, he has experienced an adjustment to a new climate, culture, and language. For Fraga and many others, he says, "The experience of immigration is emotional displacement as much as one of physical transition."

Fraga has been invited to present his work in galleries and universities within the United States and in Cuba. His work has been exhibited at the University of Illinois, the Dittmar Gallery at Northwestern University, and as an online presentation for "Hispanic/Latinx, Heritage Month" at the University of Wisconsin-Green Bay in 2021. Some of his works are part of the Northwestern Mutual Insurance's Giving Gallery, a 2018 exhibit that focuses on philanthropic partnerships in Milwaukee.

See <https://www.eduinfraga.com>

# A CONVERSATION WITH EDUIN FRAGA

“Eduin Fraga’s work is more than just a collection of beautiful collages! His work is a powerful reflection of the many realities of oppression, power and hopefulness in our world today. I was particularly moved and inspired by “The Protest”- the attention to details regarding the newsprint, the text and the stories that are told by each figure. Additionally, upon close examination of the detailed work, I was haunted by the life like images as I viewed them from across the gallery space. Remarkable and powerful, his work is a silent call for action!”

Vengerflutta Smith  
Assistant Dean of Students

**Q:** Tell us a bit about the paintings to be shown in the Mary L. Fifield Art Gallery at Bunker Hill Community College.

**A:** Most of the paintings will show people standing in lines, some kind of lines. That’s because in Cuba, for everything that you need to buy, you have to stand in line. Also I want to show the transportation, how it is very complicated to take a bus in Cuba. I want to show how the people earn money, for example, the kind of work that they have to do, like working in a cafeteria. I also put the painting of the protests [for Black Lives Matter]. It’s the only painting that focuses on the social issues in the United States. I also include “A Cuban in New York,” which is about how Cuban people immigrate to the United States. I would like to speak about social topics in the United States too, because every country has its own problems.

**Q:** You’ve said in previous interviews that you started using newspaper in your art work because you didn’t have enough artist material. Can you talk about that?

**A:** It was a time in Cuba when I could not find canvas. When I started painting, I began with canvas and oil. I didn’t want to be without supplies and to do nothing waiting for the canvas to arrive. You have to keep doing things if you want to be an active artist. And I had an idea how to do my own canvas with newspaper because I had a lot of newspapers. And I made my first cardboard painting -- a kind of collage but with the part of [text] of the newspaper. In the process I thought that if I continue doing collage with newspaper, I can do something new, no? Something different than I was doing before.

**Q:** You have kept using newspaper. Now you have the access to artist materials, why do you like it so much?

**A:** Because I can use the article, too. If I am speaking about transportation, for example, in Cuba, I can use an article that has to do with this, that speaks about the

transportation, how bad it is, all these things. And I can set this kind of article in the painting, inside the painting. And this can enhance the concept that I want to present.

**Q:** You use American papers now as well as Cuban papers.

**A:** Now I am mixing both, yeah. Because Cuba and the United States have a lot of history together and mixing can improve the concept that I try to do.

**Q:** Do you paint from memory or do you take photographs or do you go to a scene and paint?

**A:** I do everything. I take photos but I never use the photo completely. I try to add someone else or something else. Also, if I have an idea, I make this idea first in the canvas, later I put the newspaper. Or first I put the newspaper and later I make the idea over the newspaper. I use everything.

**Q:** In your artist statement, you talk about painting people’s struggles for survival, as well as depicting economic infrastructure, transportation, sanitation. Why do you focus on those issues?

**A:** It’s important for me because I am from Cuba. And I know very well how the people -- I don’t want to say suffer, no, because they are not crying all the time. But how they work every day to achieve something. I was living this kind of situation too. And I know how hard this kind of life is when you have to stand in line every day to get something basic like food or you have to move to another place because the transportation is so bad. The life is very hard. And now it’s harder.

**Q:** And do you consider your work political? Do you think yourself as a political artist?

**A:** I think I’m more of a social artist. I like to slowly touch

politics with my art, but I try to do more social (statements) with my art.

**Q:** I noticed one thing about the faces in your paintings; it’s almost like two faces looking at each other. I even noticed that you have a painting with a cat and one side of the cat’s face is black and the other side is white. Why do you depict faces that way?

**A:** Well, it’s a lot of things because I tried to speak about the different kind of races that the Cuban people have. We live in a country where the mix of races is so deep. You can think like a white person, but in your past, you have a grandma who was Black, for example. So you have two kinds of colors. The color that you are showing and the color of your past. Also, I am trying to show the two faces that the people need in Cuba because of the government. The people need to have two faces, no? The face that shows they are okay with the system. And the other face, behind that, where they are complaining about how this system doesn’t work. The person who speaks well about the system but the other side, they speak badly (about the system) with people who know more.

**Q:** What is your advice to students at BHCC who want to be artists?

**A:** Do your work. Try to work as much as you can because when you have something to show, this will provide you not only money but also provide you more opportunity to show in different places. When you say that you are an artist, people want to see art, they won’t want to see one or two or three or 10, they want to see 20, 30, 100 paintings. So always, my advice always is work. Don’t stop. The most important lesson is to be yourself, try to do your own work. Don’t imitate somebody else.



# MIXED STORIES: INTERSECTIONS OF EXPERIENCE

CHRISTIN DEPOUW



"I love how subtle Fraga's style is; his images feel like emotional silence. A silent and very clear message directed towards issues that we are all living with as a society, and which are usually kept quiet. These issues we see in the media are a very small portion of what happens every day. Eduin's art represents what is unspoken, and he shows us those that are faceless and anonymous."

Katia Enriquez-O'Meara  
BHCC Student and Art Gallery Intern



Everything is political in Cuba. The bar on the corner serving subsidized food to the isolated elderly while their emigrant children now live in Germany is political. The constant and confusing changes in currency, always to the detriment of the average worker, are political. The absence of gasoline or reliable public transportation, the reliance on tourism and the suppression of entrepreneurship, "renting" doctors and teachers to other nations, are all rooted in the ever-present yet increasingly tenuous hold of the Cuban government over its economy, its political systems, and its people. One way or another, it is all political in Cuba.

And because it is all political, there is no consistency, logic, or stability in most aspects of life for ordinary Cuban people. This makes Cuba a place of contradictions, intersectional experiences, and mixed stories. To visit Havana as a tourist is to enter another world where transportation is available, food is easy to find, and the streets are filled with music, rum, and entertainment. But beneath the façade of Caribbean ease and celebration, millions of people struggle to find enough food or a reliable way to get to work. Tourists enter Cuba easily, while someone from rural Cuba is treated as an undocumented immigrant if they move to Havana without government permission. Cuban doctors are sent on missions around the world while Cubans at home die from treatable conditions because of a lack of resources and veteran physicians. In Fraga's work, "mixed stories" recognizes these contradictions not as aberrations but as the central framework for what it means to live in Cuba.

Mixed stories are not bounded, homogeneous, or quantifiable narratives. Instead, they recognize the heterogeneity of experiences and perspectives within the context of Cuba – including the agency, creativity, resistance, and resilience of ordinary people navigating exceptional circumstances. Mutual assistance, workarounds, subtle and overt protest, and, above all, the affirmation of humanity in the most dehumanizing of conditions can all be found in Fraga's work. One of the most contradictory ideas in relation to Cuba is the role of its government as a threat



to well-being and survival, and that resistance to these threats leads to life-affirming efforts to maintain dignity, humanity, self-respect, and creativity by ordinary Cuban people.

To focus solely on oppression is to position Cuban people as passive victims without agency - a dehumanizing narrative. To highlight creativity and cultural expression without locating it within the specificity of Cuban political, economic, and social contexts is to romanticize and diminish the constraints and pressures that most Cubans face. Fraga navigates intersectional contexts of oppression and sites of resistance in his work. He has created a multifaceted visual record that functions as a generational biography. This generational biography documents and makes visible the shared yet heterogeneous experiences across Fraga's generation and explains why so many of his generation have immigrated to other countries. Mixed stories are both beautiful and painful, violent yet full of love for one's family, neighbors, friends, and strangers. They tug at the intersections of social, economic, and political positionalities and the tensions that exist in the gray areas beyond binary classifications of experience.

**Christin DePouw, PhD**  
Associate Professor, Education  
Professional Program in Education  
University of Wisconsin Green Bay

# MY COLLAGE PAINTING PROCESS

## EDUIN FRAGA

“Fraga’s collage paintings are free of mere pastiche or cookie-cutter representation. They are revelatory and unflinching, provocative in their documentarian scope--bravely autobiographical in an exposure of double narratives, untold stories dormant in extant volumes of newsprint, and the often-unrecorded lived experiences of real people. What he shows us is the dignity, persistence, and essential humanity needed to embody those stories; a repeating past and an inequitable present that have yet to be deeply understood.”

Kevin Wery, Senior Director  
College Events and Cultural Planning

To start a collage painting, I begin by covering a canvas with newspaper. The newspaper can be Cuban or American, depending on the topic of my work. When using newspaper as the foundation or background, I use sections that are only text because the newsprint is more transparent and allows me to see through the newsprint to the drawing I have outlined underneath on the canvas more clearly. After retracing the drawing with pencil and charcoal over the newspaper base, I begin to cover or fill the outline with different pieces of colored paper extracted from newspapers. Once this is finished, the final part begins. I use brushstrokes to create shadow and light, giving important nuance to the painting and providing depth and definition to the figures. Light and shadow can be added with acrylic, charcoal, or soft pastel. When the images within the work are finished, I add newspaper text or images related to the overall topic of the work if it is possible for me to find text that aligns well. I should add that, when the topic of the painting is relevant to the United States, I will use American newspapers. However, when the topic relates to Cuba, I tend to mix both U.S. and Cuban newspapers due to the scarcity of colors within Cuban newspapers even as the written article excerpts are typically in Spanish. To finish a collage painting, I apply a transparent acrylic base (matte or gloss) to the entire painting to fix the materials and protect the paper from any external damage.



### Collage Painting Technique

I began using newspaper because there was a time in Cuba when I didn't have access to canvas; I had to use newspaper instead.

**Materials for Collage Painting:**  
Newspaper, acrylic paint, charcoal, oil paint, canvas, fabric, cardboard, gesso, soft pastel, craft paper, white or transparent glue, materials to fix charcoal or pastel and others.



### Step 1

First, I choose the type of newspaper I am going to use.

If the work is related to a Cuban theme, then I will use Cuban newspaper.

If it is related to an American theme, I will use U.S. newspapers.



### Step 2

After selecting the newspaper, I use only the text of articles to create a background.



### Step 3

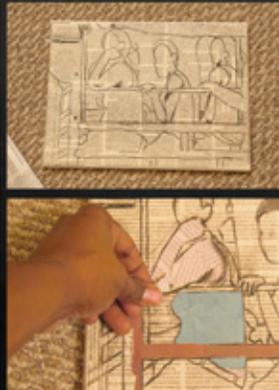
I paste the newspaper onto the canvas, covering it completely with selected excerpts from the newspaper.



### Step 4

After covering the entire canvas with newspaper, I let it dry for a couple of hours.

Then, I begin to draw the outline of the work that I have in mind.



### Step 5

Once I finish drawing, I begin to place different pieces of newspaper inside the drawing. I use glue to fix them into place.

The pieces of newspaper include segments chosen for color and portions of articles that discuss themes relevant to the overall focus of the work.



During this gluing process, I often use charcoal to darken what I have already drawn. I then press the newspaper piece to the charcoal to create a mark on the back of the paper. This outline helps me to cut it out more accurately.



### Step 6

When I have placed the selected newspaper pieces of colors and text within the work, the final part begins.

I focus on where shadow and light will give nuance to the painting and use brushstrokes to provide shape, depth, and definition to the figures.

These brushstrokes of light and shadow can be added with acrylic, charcoal, or soft pastel.



When the work is finished, I try to add newspaper articles with themes relevant to a specific image or the work more generally.

Then I apply a transparent acrylic base (matte or gloss) to the painting to fix the materials and to protect the paper from any external damage.



### Final Work

Title: *A Ride Around Havana by Taxi* (2022)

Dimensions: 23 ¼ x 15 ½ inches.

Materials: Newspaper, charcoal and acrylic paint on canvas.

# IN THE GALLERY



# Historias Mezcladas 1/Mixed Stories 1

A pesar del hecho de que la mayoría de las personas pobres en el campo apoyaron la revolución cubana, hoy muchos se sienten desencantados por las falsas promesas que la revolución les hizo. La pobreza, la falta de libertades y la pérdida de la esperanza de una vida mejor son cada vez más evidentes en la vida de los cubanos de las zonas rurales.

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Despite the fact that most poor people in the countryside supported the Cuban revolution, today many feel disenchanted by the false promises that the revolution made to them. Poverty, lack of freedom, and the lost hope of a better life are increasingly evident in the lives of rural Cubans.



**Emeterio and His Family**  
2020

Newspaper, charcoal and acrylic paint on canvas  
39 ¼ x 47 ¼ in.

## Historias Mezcladas 2/Mixed Stories 2

Hay algunas formas diferentes en las que esta pintura se relaciona con el tema más amplio de los recuerdos en Cuba, así como con los problemas sociales que enfrentan los cubanos en la actualidad. Primero, el zapatero es alguien que trabaja por cuenta propia dentro de un sistema económico y político en el que el trabajo por cuenta propia es a menudo difícil de sostener y penalizado por el gobierno. La gran mayoría de los cubanos trabajan en trabajos que provienen del gobierno de una forma u otra, ya sea un trabajo tradicional del gobierno en una oficina o trabajando como mesero en un restaurante estatal. Los salarios de estos trabajos son notoriamente bajos y tienen pocas posibilidades de ascenso. El trabajo por cuenta propia, a menudo es necesario para que las familias sobrevivan, incluso si no es la principal fuente de ingresos.

La segunda forma en que la pintura se relaciona con la exhibición es que muestra las luchas económicas del pueblo cubano. Si bien reparar zapatos es un oficio moribundo en países como los EE. UU., la mayoría de los cubanos no pueden darse el lujo de tirar algo cuando se rompe. En su lugar, necesitan encontrar formas creativas de reparar o reutilizar artículos para ahorrar dinero y recursos. El hecho de que un zapatero pueda ganarse la vida dignamente en Cuba se debe a la profunda pobreza en la que viven muchos cubanos. En tercer lugar, la pintura alude a la escasez de las necesidades diarias. Incluso cuando los cubanos tienen dinero para comprar zapatos nuevos, es posible que no puedan encontrarlos en las tiendas debido a la forma ineficiente y arbitraria en que operan muchas empresas estatales. El zapatero es una buena alternativa en el sentido de que una persona puede tener el tamaño y el estilo de zapatos necesarios sin las largas filas y las búsquedas continuas de tiendas que tienen algo en stock.

Los artículos dentro de la figura del zapatero son escritos extraídos del diario Granma que hablan del trabajo por cuenta propia en la Cuba contemporánea.

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There are a few different ways in which this painting relates to the broader theme of memories in Cuba as well as the social issues that face Cubans today. First, the cobbler is someone who is self-employed within an economic and political system in which self-employment is often difficult to sustain and penalized by the government. The vast majority of Cubans work in jobs that come from the government in one way or another, whether that be a traditional government job in an office or working as a server in a state-owned restaurant. The salaries for these jobs are notoriously low and have little chance of advancement. Self-employment, then, is often needed for families to survive, even if it is not the main source of income.

The second way in which the painting relates to the exhibit is that it shows the economic struggles of Cuban people. While repairing shoes is a dying trade in nations like the US, most Cubans do not have the luxury of throwing something out when it is broken. Instead, they need to find creative ways to repair or reuse items to save money and resources. The fact that a cobbler can earn a decent living in Cuba is due to the deep poverty in which many Cubans live. Third, the painting alludes to the scarcity of daily necessities. Even when Cubans have money to buy new shoes, they may not be able to find them in stores because of the inefficient and arbitrary way in which many government-owned businesses operate. The cobbler is a good alternative in that a person can have the size and style of shoe needed without the long lines and ongoing searches for stores that have something in stock.

The articles within the figure of the cobbler are writings extracted from the Granma newspaper that speak of self-employment in contemporary Cuba.



**Francisco the Cobbler**

2018

Newspaper, charcoal and acrylic paint on canvas  
39 ¼ x 47 ¼ in.

## Historias Mezcladas 3/Mixed Stories 3

Debido a la crisis económica que atraviesa constantemente el pueblo de Cuba, muchas veces las personas se ven obligadas a hacer largas filas para adquirir productos alimenticios como carne, arroz, huevos, entre otros. En ocasiones el gobierno controla estos alimentos poniendo límites en la cantidad que se debe vender a cada persona, sin embargo, esta medida no es suficiente y casi siempre muchas personas no alcanzan a comprar.

Because of the economic crisis that the people of Cuba are constantly going through, people are often forced to make long lines to buy food products such as meat, rice, eggs, among others. Sometimes the government controls these foods by setting limits on the amount that should be sold to each person, however, this measure is not enough and almost always many people fail to buy.



**The Line to Buy Eggs**  
2019

Newspaper, charcoal and acrylic paint on canvas  
39 x 29 in.

## Historias Mezcladas 4/Mixed Stories 4

Durante la mayor parte de la pandemia de COVID-19 en Cuba, llevar mascarilla fuera de casa, más que una elección personal, era una obligación impuesta por el gobierno. Quien lo olvidara al salir de casa o incluso lo usara incorrectamente en la calle pudo enfrentar multas elevadas. La policía estuvo autorizada a multar o incluso arrestar a alguien si no cumpliese con estas leyes. Sin embargo, muchas personas se quejaban de que algunos miembros de la policía presionaban o intimidaban a las personas para que cumplieran con los requisitos de las máscaras, mientras que los propios policías a veces estaban en las calles sin sus máscaras.

During the first year of the COVID-19 pandemic in Cuba, wearing a mask outside of your home was more than a personal choice; it was an obligation imposed by the government. Whoever forgot it when leaving the house or even wore it incorrectly while in the street faced high fines. The police were authorized to fine or even arrest someone if they did not comply with these laws. However, many people complained that some of the police pressured or intimidated people to comply with mask requirements while the police themselves sometimes were in the street without their masks.



**The Wait**

2020

Newspaper, charcoal and acrylic paint on canvas  
32 x 23 in.

## Historias Mezcladas 5/Mixed Stories 5

Las opciones y estrategias económicas de Cuba a menudo son confusas, contradictorias y tienden a intensificar en lugar de aliviar los problemas que enfrenta la mayoría de las personas. La fila afuera de la tienda ilustra estos aspectos de la vida cotidiana en Cuba. Primero, la escasez de alimentos en curso y los problemas de la cadena de suministro que son anteriores a la pandemia de COVID-19 se han exacerbado desde entonces, lo que genera largas esperas con la esperanza de entrar a una tienda. Las personas pueden esperar en la fila todo el día, solo para entrar y descubrir que se ha acabado casi todo. En segundo lugar, las decisiones inexplicables de la política gubernamental indicaron que algunas tiendas solo aceptaban dólares estadounidenses en tarjetas prepagas como medio para comprar algunos alimentos. Esto hizo más difícil para los cubanos cuyos salarios principales están en pesos cubanos y que no tienen familiares fuera del país que puedan enviar dinero a familiares cubanos. Finalmente, estas políticas han tenido impactos negativos en la seguridad alimentaria de muchos cubanos. La continua ineficiencia, falta de transparencia e incompetencia que caracterizan muchos de los comportamientos económicos del gobierno en torno a necesidades básicas como la alimentación.

Cuba's economic choices and strategies are often confusing, contradictory, and tend to intensify rather than alleviate the problems facing most people. The line outside the store illustrates these aspects of daily life in Cuba. First, ongoing food scarcity and supply chain issues that predate the COVID-19 pandemic have become exacerbated since, which leads to long waits in the hopes of entering a store. People may wait in line all day, only to enter and find that the groceries have run out. Second, inexplicable government policy choices designated some stores as only accepting US dollars on pre-paid cards as the means of purchasing some food items. This made it more difficult for Cubans whose main salaries are in the Cuban peso and who do not have family outside the country who are able to send money to Cuban family members. Finally, these policies have had negative impacts on food security for many Cuban people. The ongoing inefficiency, lack of transparency, and incompetence that characterize so many of the government's economic behaviors around basic needs like food.



**The Line to Buy Chicken in the Store**

2022

Newspaper, charcoal and acrylic paint on canvas

32 x 32 in.

## Historias Mezcladas 6/Mixed Stories 6

La fe y la esperanza en el futuro son importantes para muchos cubanos y les ayudan a continuar a pesar de las duras realidades de la vida cotidiana. Como en cualquier país, existe una diversidad de creencias entre los cubanos, pero la santería (una mezcla de creencias yoruba y católicas que se desarrollaron a partir de la esclavitud) es una práctica común.

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Faith and hope for the future are important for many Cubans, and help them to continue in spite of the harsh realities of daily life. As in any country, there is a diversity of belief among Cuban people, but Santería (a mix of Yoruba and Catholic beliefs that evolved out of slavery) is a common practice.



***The Sanctuary***

2019

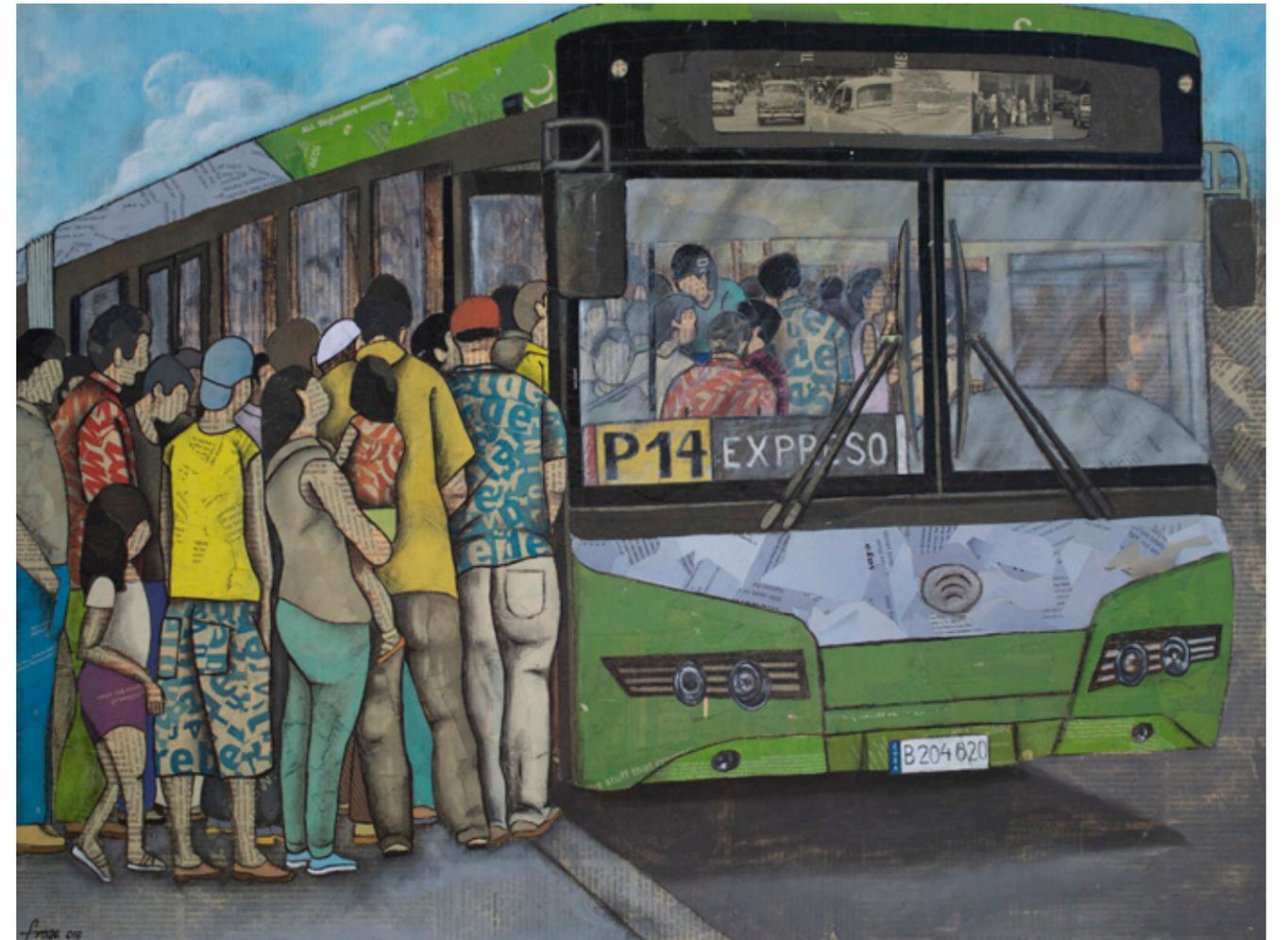
Newspaper, charcoal and acrylic paint on canvas  
47 x 39 in.

## Historias Mezcladas 7/Mixed Stories 7

El acceso al transporte público es una crisis constante en Cuba. El autobús de la ciudad está abarrotado, hace calor y a menudo, no es confiable. Sin embargo, la mayoría de los cubanos no pueden pagar el transporte personal y en cambio, necesitan encontrar formas de acceder al autobús de la ciudad para poder trabajar.

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Access to public transportation is an ongoing crisis in Cuba. The city bus is overcrowded, hot, and often unreliable. However, most Cubans cannot afford personal transportation and instead need to find ways to access the city bus in order to work.



**City Bus**  
2018

Newspaper, charcoal and acrylic paint on canvas  
32 x 23 in.

## Historias Mezcladas 8/Mixed Stories 8

El transporte público en Cuba es esporádico y a menudo difícil de acceder, incluso para quienes viven en ciudades más grandes como La Habana. La imagen muestra las condiciones incómodas y llenas de gente dentro de un autobús típico. A menudo, las personas mayores o que viajan con niños pequeños pueden sentarse mientras otros permanecen de pie durante el viaje. Las máscaras muestran que incluso en una pandemia, la gente de pueblo a menudo se ve obligada a reunirse en condiciones de riesgo, porque no hay muchas otras buenas opciones para llegar a donde necesitan ir.

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Public transportation in Cuba is sporadic and often difficult to access, even for those who live in larger cities like Havana. The image shows the crowded and uncomfortable conditions inside a typical bus. Often, people who are older or who are traveling with small children may be able to sit while others stand for the duration of their journey. The masks show that, even in a pandemic, ordinary people are often forced together in risky conditions because there are not many other good options to get where they need to go.



**Inside the Bus 3**

2022

Newspaper, charcoal and acrylic paint on canvas  
32 x 23 in.

## Historias Mezcladas 9/Mixed Stories 9

Debido a la falta de transporte, el cubano se ha visto obligado a crear alternativas no solo para poder moverse, sino también, como negocio para sobrevivir. La "bicicleta - taxi" es uno de ellos. Así llamamos a este vehículo inventado por unos cubanos, basado en una bicicleta común, pero que no sigue una línea específica, está marcado por la materia prima que se podría recolectar para este fin, por eso, una bicicleta - taxi puede tener ruedas de bicicleta, o de algún otro coche ligero, asientos de autobús, o de un auto, lo que le da cierta distinción al vehículo y lo hace preferente sobre los demás.

Por lo general todos conservan el timón propio de la bicicleta, el freno aún no está definido, puede ser manual, de pie, o por medio de una palanca instalada en el cuadro. Su ámbito de aplicación es el transporte urbano de viajeros, especialmente para los recorridos turísticos por la ciudad.

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Due to the lack of transport, the Cuban has been forced to create alternatives not only to be able to move but also as a business to survive. The "Taxi-bike" is one of them. This is what we call this vehicle invented by some Cubans, based on a common bicycle, but it does not follow a specific line, and is marked by the raw material that could be collected for this purpose. That is why a taxi-bike can have bicycle wheels, or some other light car, bus seats, or a car, which gives the vehicle a certain distinction and makes it preferred over the others.

In general, they all retain the bicycle's own rudder; the brake is not yet defined. It can be by hand, standing, or by means of a lever installed in the frame. Its scope is urban passenger transport, especially for sightseeing tours around the city.



**Story of a Man and His Taxi-Bike**

2022

Newspaper, charcoal and acrylic paint on canvas  
14 x 14 in.

## Historias Mezcladas 10/Mixed Stories 10

Las cafeterías son una imagen común en Cuba y una forma en que una persona promedio puede obtener ingresos adicionales a través de la empresa privada. Al caminar por la calle bajo el sol abrasador, la gente se refresca con un vaso de jugo natural o un refrigerio rápido. Los clientes reciben vasos no desechables, por lo que terminan sus bebidas y luego regresan el vaso antes de continuar su camino.

Cafeterias are a common sight in Cuba, and one way that an average person can earn extra income through private enterprise. When walking in the street under the hot sun, people refresh themselves with a glass of natural juice or a quick snack. Customers receive non-disposable glasses, so they finish their beverages outside of the cafeteria and return the glass before continuing on their way.



**Cuban Cafeteria**

2018

Newspaper, charcoal and acrylic paint on canvas

31 x 23 in.

# Historias Mezcladas 11/Mixed Stories 11

La experiencia de la inmigración es tanto un desplazamiento emocional como una transición física. Utilizo nombres de periódicos cubanos para señalar que un cubano está en medio de la gran multitud callejera y para ilustrar la forma en que esta persona está sola, aunque aparentemente no lo esté.

The experience of immigration is emotional displacement as much as one of physical transition. I use banners from Cuban newspapers to signal that a Cuban person is in the midst of the greater street crowd, and to illustrate the way in which this person is solitary even as he is not alone.



***A Cuban in New York***

2014

Newspaper, charcoal and acrylic paint on canvas

36 x 72 in.

## Historias Mezcladas 12/Mixed Stories 12

A diferencia de Cuba, en un país como Estados Unidos las personas pueden hacer grandes protestas cuando se sienten insatisfechas con algo, estas protestas se dan desde hace muchos años por diferentes motivos, pero en el 2020, dos plagas paralelas azotan a Estados Unidos: el coronavirus y las muertes de hombres y mujeres de la raza negra a manos de la policía. Aún con el riesgo de contraer el virus, esto dejó caóticas protestas por la muerte de George Floyd y los asesinatos de afroamericanos a manos de la policía que inundaron Minneapolis, Nueva York y otras ciudades del país. Para entonces, el virus había matado a más de 100.000 personas en todo el país y se habían perdido millones de puestos de trabajo.

Unlike Cuba, in a country like the United States, people can make big protests when they feel dissatisfied with something. These protests have happened for many years for different reasons, but in 2020, two parallel plagues hit the United States, the coronavirus and the deaths of black men and women at the hands of the police. Even with the risk of contracting the virus, this left chaotic protests for the death of George Floyd and the murders of African-Americans by police that flooded Minneapolis, New York and other cities across the country. By then, the virus had killed more than 100,000 people across the country and millions of jobs had been lost to it.



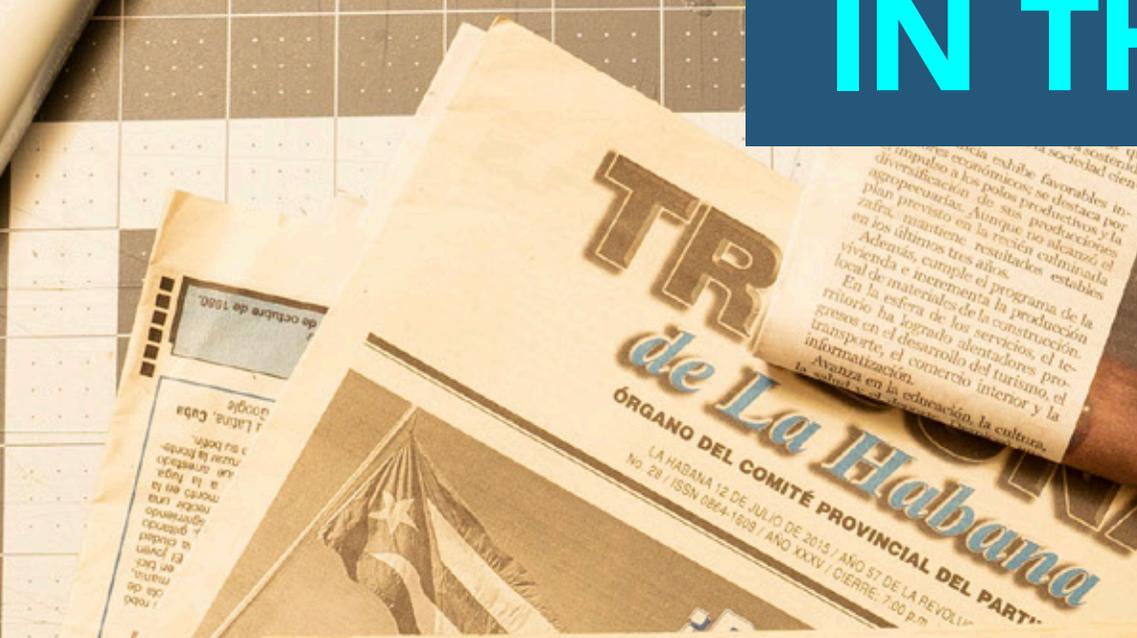
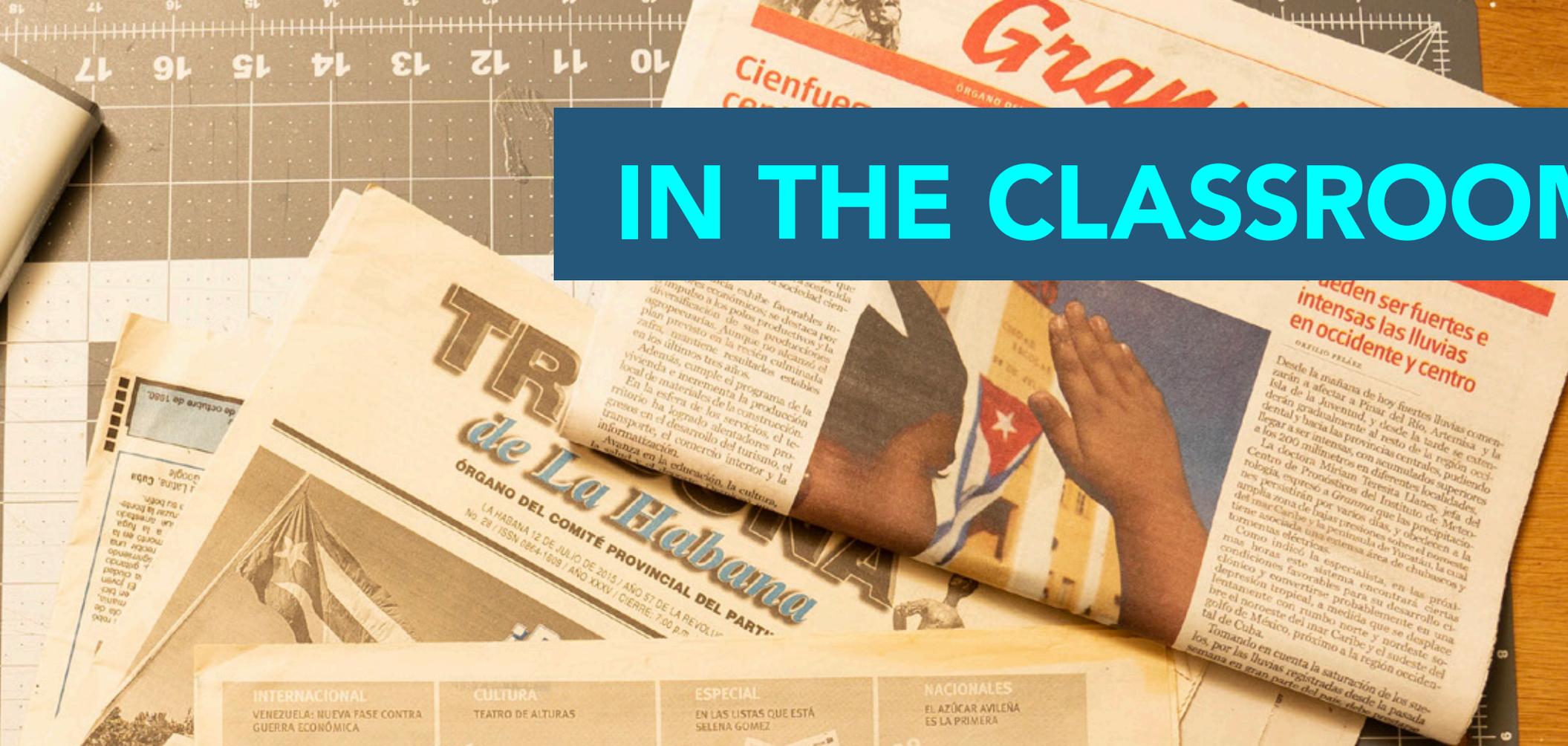
**The Protest**

2021 (diptych)

Newspaper, charcoal and acrylic paint on canvas

78 x 47 in.

# IN THE CLASSROOM



# EXAMINING GLOBAL STRATIFICATION AND SOCIAL CLASS FROM CUBAN PERSPECTIVE

Special focus COVID-19 experience as experienced by Cuba and the U.S.

**Course:**  
SOC 101 – Principle of Sociology Section 12 and 14

## Description:

This activity will enable students to exercise their critical and creative thinking skills. Students will explore topics on global stratification and social class as they are addressed in the course content and apply the lesson to the exhibit by Eduin Fraga's Artistic Collection.

1. How does the artist's work address elements by which we, society, can be stratified globally and locally?
2. What specific work are examples by which stratification between the U.S. and Cuba can be examined? What does it tell the viewer about how lives are similar or different between the two countries?
3. How does the artist's work address the ideas of experience of COVID-19 by Cubans compared to the lives of Americans at the height of the COVID-19 pandemic?

**Analytic Tools:**  
Visual Technique Strategy (VTS)

## Outcomes:

- **Course:** Students who successfully complete this course will be able to:
- **C2**
  - o Apply the different major perspectives to analyze social inequalities, social problems and social institutions in order to promote an understanding of oneself and others; and
- **C3**
  - o Examine the impact of social & cultural factors on the self, and on individual and group behavior.

## Aligning with Topics During the Semester

The class plans to visit the exhibit on November 8 from 9 – 9:45 a.m. and November 9 from 1:30 – 2:15 p.m., one week before the class begins discussion on Global Stratification and Social Class. This will enrich the discussion for the topics specified and highlight the connection of the experience of living with COVID-19 between American and Cuban society.

**Week 11: CHAPTER 9: Social Stratification – Class and Global Inequality**

**Week 12: CHAPTER 10: Race and Ethnicity**

**Week 13: CHAPTER 11: Gender and Sexuality**

**Week 14: Essay 3: Covid-19 and Social Stratification**

**Dr. Aurora Bautista**  
Professor  
Behavioral Sciences Department  
Bunker Hill Community College

# INTERSECTIONS OF RACE, ETHNICITY, AND GENDER DYNAMICS IN CREATIVE ART WORK

Applying Sociological and Visual Representation Frameworks of Analysis

**Course:**  
SOC 227 - SORE: Sociology of Race and Ethnicity Activity

## Description:

This activity will enable students to exercise their critical and creative thinking skills. Students will explore the intersections between Race, Ethnicity, and Gender as they are addressed in the course content, but also, as they are displayed in Eduin Fraga's Artistic Collection.

## Guiding Questions:

1. How does the artist's work address the ideas of Race, Ethnicity, and Gender in work, or workers and/or workplaces?
2. How does the artist's work address the ideas of Racial, Ethnic, and Gender Diversity, Equity, and/or Inclusion?
3. How does the artist's work address the ideas of Racial, Ethnic, and Gender Bias, Prejudice, and/or Discrimination?

## Analytic Tools:

1. Visual Technique Strategy (VTS)
2. Questions of Media Analysis (5Q)
3. Three Concepts of Representation (RIC)
4. Two Concepts of Discourse Analysis (RIW)

## Outcomes:

- **Course**
  - o Students will demonstrate knowledge of the role of power and privilege in maintaining dominance and oppression.
  - o Students will be able to apply theoretical explanation and application of "Intersectionality" within organizations.
- **EoW**
  - o Engage in career exploration through an equity lens by analyzing the interrelationship between social mobility and work.
  - o Showcase contextual representations of theories of work, equity, and social mobility.
- **LCC**
  - o Connects relevant experience and academic knowledge.
  - o Sees (makes) connections across disciplines and perspectives.
  - o Adapts and applies skills, abilities, theories, or method gained in one situation to new situations.

**Carlos L. Maynard**  
Professor  
Behavioral Sciences Department  
Bunker Hill Community College

# ANALYSIS ESSAY\*

## ENG 111

### Purpose of this Assignment:

- Move beyond summarizing a visual text to in-depth analysis of a specified topic.
- Evaluate and utilize various perspectives through multiple source material to support thesis.
- Support thesis with specific examples from the visual text and additional research.\*\*

### Description of Assignment:

For this paper, you will select one piece of artwork from Eduin Fraga’s show *Historias Mezcladas Mixed Stories* to explore through research and analysis. Topics for exploration below.

### About the Exhibition

The Mary L. Fifield Art Gallery presents *Historias Mezcladas Mixed Stories* by Eduin Fraga.

“Experience the powerful storytelling of these immersive and biographical collage-paintings that reflect the dignity, humanity, and creativity of regular people in both Cuba and beyond. Reflect on the tensions between lived realities and the hegemonic narratives that are explored through the works’ dynamic images, compelling narratives and collective memories. Share in the complex lives and tangible experiences detailed in remarkably unembellished depictions of our contemporary realities.”

Art asks us to—Experience. Reflect. Share.

### Possible Topics

1. Identify a current, global reality that is present and discuss possible solutions.
2. Identify a human experience and discuss the interconnected universal themes associated with it.
3. Identify and discuss a feeling present in the work tied to the intent of the creator (artist).
4. Identify your own topic for the essay and get approval.

Schedule of in-class assignments and activities related to this end product

Week	In class activities. Moodle activities support in-class work
1	In class activities. Moodle activities support in-class work
2	Discussion on Universal Themes. Thesis writing and locating evidence using <i>White Space</i> by Jennifer De Leon
3	Discussion on confirming factual information. Paraphrasing and summarizing using <i>White Space</i> by Jennifer De Leon
4	Field study at BHCC gallery, identify topic and research question
5	Library: database research, read & summarize, write thesis for essay
6	Feedback on source material. Drafting using all source material
7	Conferencing on drafts. Editing with support
8	Final draft

\*adapted from Visual Rhetorical Analysis Essay created by Ashley Paul, Professor of English

\*\* research support developed in conjunction with Jane Stimpson, Instruction and Research Librarian

**Lindsay A. Naggie**

Professor

English Language Learning Department  
Bunker Hill Community College

## Credits

Exhibition Curation: **Eduin Fraga**

Creative Direction: **Kevin Wery**

Exhibition Installation: **David Goldman**

English Translations: **Christin DePouw** and **Maddu Huacuja**

Writers: **Christin DePouw, Eduin Fraga, Stephanie Schorow** and **Kevin Wery**

Editors: **Denise Turner** and **Kevin Wery**

Design: **Tatev Khachikyan**

Film: **Oldren Romero**

Photographers: **Eduin Fraga, Oldren Romero** and **Brad Williamson**

Photo Credits: **Eduin Fraga (p.7, p. 10-11, p. 17-39)**

**Oldren Romero (back cover)**

**Brad Williamson (cover image, p. 2, p. 4-5, p. 9, p. 12-15, p. 40-41)**

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# Historias Mezcladas

## Eduin Fraga

### Mixed Stories



September 12 - December 9, 2022



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