

Centro Teaching Guide

Martorell: De aquí p'allá

Developed by Raquel M. Ortíz Rodríguez, Ph.D.

Table of Contents

I. Introduction

II. Discussion Questions and Learning Activities

III. Vocabulary

IV. Antonio Martorell Biographical Essay

V. Essay on Memory Ricanstruction

VI. Teaching Resources for *De aquí p'allá*

I. Introduction

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Martorell: De aquí p'allá

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This Centro teaching guide focuses on the documentary *Martorell: De aquí p'allá (From Here to There)*. The documentary explores the creative process used by Antonio Martorell in conjunction with how he used The Center for Puerto Rican Studies' Archives to create his installation piece, *De aquí p'allá (From Here to There)*. The art installation that commemorates the Puerto Rican migration to the United States, was part of the exhibit *Nueva York (1613-1945)*. The exhibition, a collaboration between the New York Historical Society and El Museo del Barrio, was on view from September 17, 2010 through January 9, 2011, at El Museo del Barrio. This guide is one in a series of teaching guides on *Puerto Ricans in the United States* tied to documentaries created by Centro that make use of Centro's Archives. The Center for Puerto Rican Studies makes the guides and documentaries available to middle and secondary school educators to promote a better understanding of the cultural, intellectual and economic contributions of Puerto Ricans in the U.S.. This guide contains:

- Background information on visual artist Antonio Martorell and the installation piece *De aquí p'allá (From Here to There)* that he designed and created.
- An interdisciplinary, standards-based instructional unit that aligns with the new Common Core Standards and that may extend over a week or longer.
- Teaching resources that include primary and secondary sources accessible at Centro's website and in its library and archival collection, including manuscripts, newspaper articles, photographs, audio recordings, film/video; and recommended readings appropriate for young adults available through CUNY inter-library loans, the New York Public Library

holdings and local bookstores.

- Formative assessments in the form of oral and written responses to prompts enable teachers to gauge their teaching effectiveness through students' comments during and after each session, allowing teachers to make timely adjustments as students move through the unit. Summative assessments enable teachers to evaluate both anticipated and unanticipated learning outcomes at the conclusion of this unit. It is expected that knowledge of the history and contributions of Puerto Ricans in the U.S. should, over time, create consciousness of the value of education, and the written and spoken word in particular, to improve the quality of life of Puerto Ricans. Two essential questions guide this unit: (1) How does the art installation *De aquí p'allá (From Here to There)* help us to understand and contextualize the "great migration"? (2) How does studying an art installation by Antonio Martorell help us to understand the personal and communal histories that are reflective of the experiences, accomplishments, struggles, and challenges of the Puerto Rican communities in New York City?
- References of resources available in print or online by and about Martorell. These resources are organized into four (4) sections: (a) Books authored or edited by Antonio Martorell; (b) Web-based resources; (c) Chapters in books, articles, book reviews; and (d) Archival collections containing resources on featured Puerto Ricans. There are sufficient examples in each category to enable teachers to select those resources that most closely fit their instructional goals and teaching styles.

Learning Outcomes

Students are expected to meet appropriate performance standards in the NYS Common Core English Language Arts Standards, Grades 3-12. Student work over time shows us whether students exceed, meet, or fall short of expected outcomes. Teachers are encouraged to collaborate with students in specifying acceptable levels of performance all agree serve as fair and valid indicators of

what students should understand and demonstrate. Participating in creating indicators of what constitutes acceptable performance at each level helps students to take a more active role in their learning and in meeting expectations.

Specifically, students are expected to:

- Provide evidence of thoughtful reading and drawing conclusions from a range of texts of varying genres and increasing levels of intellectual and linguistic complexity. These texts may be documentaries, images of art, historical documents, personal essays, poetry, speeches, opinion pieces, power points, and articles produced for a broad audience/readership.
- Write routinely in response to prompts that have a specific purpose, such as to comment on and raise questions about instructional content and procedures, and to explain how the documentary the art installation *De aquí p'allá (From Here to There)* helps us to understand the personal and communal histories that are reflective of the experiences, accomplishment, struggles, and challenges of the Puerto Rican communities in New York City. Emphasis will be on how well students integrate and evaluate information presented in diverse formats and media (e.g., in print, online, film), with written and verbal feedback.
- For grades 9-12, produce a well-documented and coherent final essay, (2 typed pages, 12 pt font, 1" margins) about *De aquí p'allá (From Here to There)* and "the great migration". The teacher will guide this writing through examples modeled in class (e.g., timeline, essay organizer, drafts of select essays). Although the rubric for determining the extent to which the essay exceeds, meets or falls short of meeting assignment requirements and established conventions for language use will be developed in collaboration with students, students are expected to use evidence from the film, primary and secondary documents and class discussions to support their thesis/argument in a coherent, well-

documented and interesting manner appropriate to a given or self-selected audience.

II. Discussion Questions

Questions for discussion after viewing the documentary

Grades 9-12:

1. Who is Antonio Martorell?
2. What was the name of the legislative act passed in the United States in 1917? How did this act affect Puerto Ricans?
3. How was “The Great Migration” defined?
4. What examples were given of the Puerto Rican government’s role in the migration of Puerto Ricans to the United States?
5. How does Antonio Martorell explain the phrase *De aquí p’allá (From Here to There)*? Which novel is the installation a tribute to?
6. How does Susana Torruella Leval explain the concept of “reverse migration”?
7. How is the relationship between the exhibit *Nueva York (1613-1945)* and the installation *De aquí p’allá (From Here to There)* explained?
8. What does Dr. Sánchez Korrol state regarding the importance of primary sources?
9. How does Pedro Juan Hernández explain Antonio Martorell’s research process at the Centro Archives?
10. What archival material does Antonio Martorell identify he used to create *De aquí p’allá (From Here to There)*?
11. In what way are the words of Jesús Colón incorporated into the work of art? Who is Jesús Colón?
12. In what way are the letters written by Pura Belpré incorporated into the work of art? Who is Pura Belpré?
13. In what way do the words, written in calligraphy on the carpet, show a relationship between the city and the island?

14. In what way is the symbol for airmail linked to the migration by air?
15. In what way do the seats in the installation relate to migration?
16. What can be seen in the windows of the installation piece?
17. What are the “travelogue” notebooks in *De aquí p'allá (From Here to There)* for?
18. How are spectators expected to experience the immigrant experience in this installation piece?
19. What immigration themes are explored in *De aquí p'allá (From Here to There)*?
20. Who is Virginia Sánchez Korrol? Pedro Juan Hernández? Susana Torruella Leval? Vanessa Pérez? Marci Reaven?
21. How does Antonio Martorell incorporate his personal story related to migration to the United States into his art installation?
22. What does Dr. Sánchez Korrol identify as Antonio Martorell's greatest contribution to the migration story in the art installation?

EXERCISE ONE: SYMBOLS OF MIGRATION

Grades 9-12:

After viewing and discussing the documentary have a discussion regarding the concept of symbols with the students. In the documentary Antonio Martorell explored Puerto Rican migration by creating a plane to symbolize the Puerto Rican workers who migrated to the United States looking for work and a better life.

Nueva York (1613-1945) was a collaborative exhibition between the New York Historical Society and El Museo del Barrio. It was the first exhibition to explore how New York's long and deep involvement with Spain and Latin America has affected almost every aspect of the city's development. This has affected the city's commerce, manufacturing and transportation as well as its communications, entertainment and the arts. Images and information on the exhibit can be found at:

<http://www.nuevayork-exhibition.org/about>

Have the students create a symbol, like Antonio Martorell, that reflects Puerto Rican migration. Have them do the following steps:

First, invite students to analyze Martorell's creative process. Ask them to list 4 to 6 steps that the artist took to create the art installation. Have the students share the steps that they have identified. Make sure that they list the following:

- ◆ Archival research
- ◆ Reading historical documents
- ◆ Reading archival newspapers and newsletters
- ◆ Looking through archival letters
- ◆ Looking through archival photos
[<http://centropr.hunter.cuny.edu/archives/general/photo-gallery>]
- ◆ Looking through archival posters / art
[<http://centropr.hunter.cuny.edu/archives/general/centro-online-exhibitions>]
- ◆ Watching archival footage
- ◆ Reading history books
- ◆ Watching historic movies
- ◆ Reading historical novels

Second, have the students study the different waves of migration from the United States. Invite the students to use the following Centro resources:

Digital Archives

<http://centropr.hunter.cuny.edu/archives/general/digital-archives>

The Puerto Rican Heritage Poster Series

Posters series that gives timelines: <http://centropr.hunter.cuny.edu/poster-series>

Make sure that the students clearly identify all of the texts that they have used.

Third, invite each student to research a wave of migration that interests him or her. Encourage the students to explore different kinds of archival material and incorporate 4 to 6 types of archival material in their research. Make sure that the students clearly identify and document all of the archival material used. Based on the time period the student has identified have him or her answer the following questions:

- ◆ How many people migrated?
- ◆ What was Puerto Rico's economic reality at that time? What were the economic opportunities in the U.S. during that time?
- ◆ What was happening in politics in Puerto Rico at this time? Did the Puerto Rican government support migration to the United States? If yes, how?
- ◆ What was the political atmosphere in the United States?
- ◆ How did Puerto Ricans migrate to the U.S.? What airline(s) or boat line was used?
- ◆ What kind of clothes did they use?
- ◆ Who were the famous writers, singers, and actors at this time?
- ◆ What were the popular songs at the time? Radio programs or television shows? Plays or movies?

Fourth, invite the students to brainstorm symbols, like the guagua área (airplane) that represent migration. Their ideas may include a suitcase, a boat, a Singer sewing machine, (for the women who came to work in the sewing industry) or a tobacco leaf (for the men who came to work as cigar rollers).

Fifth, after each student has identified an image, invite him or her to create a 2-D or 3-D image that symbolizes the Puerto Rican migration. Have the student decorate the image with archival material from the time period of that migration wave. Remind them that they can use copies of archival:

- ◆ documents

- ◆ photos
- ◆ letters
- ◆ newspapers and newsletters
- ◆ posters

They can also incorporate images that make reference to:

- ◆ historical facts
- ◆ archival footage
- ◆ historical movies
- ◆ historical novels
- ◆ popular culture of the era researched

Sixth, have the students write a 250 word reflexive essay on the migration wave studied. The essay should address the estimated number of Puerto Rican workers leaving the Island (factual information), and an explanation of why the student believes that migration occurred. Remind the students to incorporate the information they have gathered from the archival material into their essay. This would include, but is not limited to, statistics, historical dates, and evidence that support their conclusions.

APENDIX 1

ANALYZING A HISTORICAL DOCUMENT

1. Identify the following:

- Type of document.
- Dates of the document.
- Physical description.
- Who wrote or created the document.
- Who the document was written for.

2. Extrapolate:

- a. What is the most important data found in the document?
- b. Why do you think this document was written?

- c. What was the purpose of this document? Why was it written?
 - d. Does the document's date(s) help us to reconstruct a chronology?
 - e. Who is involved in the narrative provided by the document?
3. List information gathered from the document regarding the life of Puerto Ricans in the United States at the time it was written.
 4. Write question(s) left unanswered by the document.

EXERCISE TWO: PRIMARY SOURCES

Invite the students to create a 250-word essay based on an oral interview conducted on someone who has migrated from Puerto Rico to the United States.

1. Define the following terms:

- migration
- diaspora

1. Identify the person you will interview.
2. Research the time period (migration wave) that the person came to the United States.
3. Based on your research, create 4 to 8 open-ended questions about the person's reasons for migrating to the United States. This means ask questions that cannot be answered with a yes or a no. Your questions may address some of the following:
 - ◆ Puerto Rico's economic reality at his or her time of migration to the U.S.
 - ◆ Puerto Rico politics at his or her time of migration to the U.S.
 - ◆ The Puerto Rican government's support of migration to the United States
 - ◆ Job opportunities in the U.S. during that time

- ◆ Family members living in the U.S.

4. Based on your research, create 4 to 8 open-ended questions about the person's reality once he or she migrated to the United States. Limit your scope to the first 2 to 5 years. Your questions may address some of the following:

- ◆ Positive aspects of migration
- ◆ Negative aspects of migration
- ◆ Standard of living
- ◆ Job satisfaction
- ◆ Culture shock

5. Conduct an open-ended interview with the person selected. Tape the interview. Transcribe the interview. To transcribe is to make a written copy of spoken material. This would include your question and the person you interviewed answers.

6. Read and reflect on the transcription of the interview.

7. Write a 250 word essay on why the person you interviewed migrated to the United States. Turn in both the transcription and the essay. Remember to incorporate the information gathered in steps two, three, and four into the essay. This would include, but is not limited to, statistics, historical dates, and evidence that support your conclusions.

An example of how an oral history project was conducted on Puerto Ricans in Florida can be found on Voices:

<http://centropr.hunter.cuny.edu/voices/en-los-barrios/la-florida/eva-pagán-hill>

III. Vocabulary

Archives Databases

The databases available from the Centro Archives provide access to materials found in our collections. The collection includes, but is not limited to audiocassettes, postcards, journals and periodicals, posters and identification records. The databases are a key research tool for anyone interested in locating a varied listing of images, interviews, performances, articles and ephemera, as well as a rich resource for genealogists. At this time, the databases are only available at Centro Archives, though it is projected that they will be made available online in the future.

Data Briefs

Centro Data and Research Briefs are descriptive summaries about the experience of the Puerto Rican population in the United States. These briefs include charts, tables, and narratives that describe and contextualize the Puerto Rican population. Brief topics include a human development index, disconnected youth, migration, poverty, and stop & frisk.

<http://centropr.hunter.cuny.edu/research/datacenter/data-briefs>

Data Sheets

Centro Data Sheets are short documents that provide the most up-to-date demographic information about the Puerto Rican population in the United States. U.S. Census Bureau data is summarized through a series of charts, tables and maps to illustrate major points and changes within the Puerto Rican population.

<http://centropr.hunter.cuny.edu/research/datacenter/data-sheets>

Data Sources

Centro Data Sources section describes available sources that contain Puerto Rican-specific data that has been collected on or from Puerto Ricans in a systematic manner.

<http://centropr.hunter.cuny.edu/research/datacenter/data-sources>

Centro Digital archives

Digital archives are links to digital projects that have been sponsored by Centro or that Centro has either contributed a significant number of documents, or collaborated in other ways.

<http://centropr.hunter.cuny.edu/archives/general/digital-archives>

Historical Preservation

Historical preservation is a process of identifying, protecting and sharing objects and documents of historical significance. The Center for Puerto Rican Studies Library and Archives has been amassing over the last forty years a considerable amount of primary and secondary sources that portray the Puerto Rican communities across the United States, including Hawaii.

IV. Antonio Martorell Biographical Essay

Antonio Martorell was born in Santurce, Puerto Rico in 1939. He is a painter, graphic artist, writer and radio and television personality. He exhibits in Puerto Rico, the United States, internationally, and participates in arts events around the world. He has workshops in Ponce and Hato Rey, Puerto Rico, and in New York. He is the Resident Artist of the University of Puerto Rico at Cayey and directs the Ramón Frade Museum there. Also, he currently writes a column for *Escenario*, a section of Puerto Rican newspaper, El Vocero.

Martorell first started showing interest in arts as a small child. He first studied diplomacy at Georgetown University in Washington, D.C., and then studied painting with Julio Martín Caro in Madrid. In the 1960s, he worked in Ponce, creating community art workshops with Sor Isolina Ferrer. He also worked at the workshop of graphic artists, Lorenzo Homar and Rafael Tufiño, at the Instituto de Cultura Puertorriqueña in San Juan.

Martorell was the winner of the Bienal de Arte de San Juan. He has illustrated several books by authors that include Alma Rosa Flor, Heraclio Cepeda, Nicholasa Mohr, and Pura Belpré. He also illustrated the *ABC de Puerto Rico* published by Troutman Press. He has written three books.

His paintings are found at the Instituto de Cultura Puertorriqueña, the Museo de la Universidad de Puerto Rico, the Museo de Arte de Ponce, the Museo de Arte de Puerto Rico, the Galería Nacional de San Salvador, Museo de Arte Moderno de México, the Museo del Barrio, and the Whitney Museum.

Martorell's art installation *De aquí p'allá (From Here to There)* commemorates the Puerto Rican migration to the United States. The installation was part of the exhibit *Nueva York (1613-1945)*, a collaboration between the New York Historical Society and El Museo del Barrio. This was the first exhibition to explore how New York's long and deep involvement with Spain and Latin America has affected almost every aspect of the city's development. *De aquí p'allá (From Here to There)*, is a tribute to Luis Sánchez's novel *La guagua aérea (The Air Bus)* and to the many waves of migration between Puerto Rico and the United States.

<http://www.antoniomartorell.com/martorell.html>

V. Essays on Memory Ricanstruction/ Reconstruction

Works of art help us to conserve our memory and culture. There is a complex relationship between art, memory, and culture. We cannot underestimate the important role that memory plays in the creation of art: memory allows for reflection on an event that has happened in the past, analysis of the event in the present, and the knowledge to prepare for and confront the future. Because of this, not remembering or the inability to remember is extremely problematic. It is

a problem that is not limited to the minimization or blocking of memories, but can also extend itself to the destruction and oblivion of memory.

Works of art, such as *De aquí p'allá (From Here to There)* by Antonio Martorell, explore overlooked or forgotten aspects of Puerto Rican culture and history. It is art that provides new visibility to historical figures and traditions. The installation is made up of fragments of memories of a number of Puerto Ricans that migrated to the United States. *De aquí p'allá (From Here to There)* is a visual document that offers a history that has been excluded or overlooked in other Histories.

The installation piece is a rich text full of memories, emotions, and information waiting to be explored and questioned. *De aquí p'allá (From Here to There)* provokes critical thought and reflection on why Puerto Ricans migrated to the United States, the conditions they found themselves in once they were here, and how this affected, and benefited Puerto Ricans on the Island.

Antonio Martorell has created an art installation based on his interpretation of the past. His reconstruction of a plane incorporates his individual memories of the “great migration” and the Puerto Rican collective memory of hundreds of thousands of Puerto Ricans leaving the Island. There is a relationship between individual memory and collective memory: individual memory is used when the author of a work recreates images of his or her own world, and collective memory is used to create works of art that a group can relate to.

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VI. Teaching Resources for *Martorell: De allí p'allá (From Here to There)*

Section I: Print Sources by Antonio Martorell

1991. *La piel de la memoria*. San Juan, P.R.: Ediciones Envergadura.

1995. *El libro dibujado: el dibujo librado*. Cayey, P.R.; New York: Ediciones Envergadura, 1995.

2005. *Memory's Tattoo*. Translation of *La piel de la memoria* from the Spanish by Andrew Hurley; foreword by Luis Rafael Sánchez. San Juan, P.R.: Editorial Plaza Mayor.

2010. *El Velorio (No Vela) / Martorell's Wake*. San Juan, P.R., Ediciones R.I.P..

Section II: Web-based & audiovisual materials on Antonio Martorell and that help to contextualize his work

<http://www.nuevayork-exhibition.org/about>

<http://www.nyhistory.org/press/releases/new-york-historical-society-and-el-museo-del-barrio-join-forces-nueva-york-1613-%E2%80%93-194>

<http://www.elmuseo.org/en/event/nueva-york-1613-1945>

Ventana al Pasado Latino Digital Archives

<http://www.archives.nysed.gov/a/research/ventana/eng/about.shtml>

Electronic Schoolhouse Project

http://www.archives.nysed.gov/projects/escuela/eng/eschool_about.shtml.

Latinas in History

<http://depthome.brooklyn.cuny.edu/latinashistory/latinashistory.html>

La Escuela Electrónica

Centro de Estudios Puertorriqueños, Hunter College, CUNY.

<http://www.archives.nysed.gov/projects/escuela/index.shtml>

Section III: Sources for Understanding the Context of Antonio Martorell's art installation *De aquí p'allá (From Here to There)*

Colón, Jesús. 1982. *A Puerto Rican in New York, and Other Sketches* (New World Paperback). 2nd,. Ed.

Díaz-Royo, Antonio. 2008. *Martorell: la aventura de la creación* (The Adventure of Creation). San Juan: La Editorial Universidad de Puerto Rico.

Flores, Juan. 2011. "Labor of Love, Love of Labor. Work and Culture of the Puerto Rican Diaspora" in *Labor*. New York City: Hunter College East Art Gallery. P. 10-16.

Hernandez, Pedro Juan. 2011. "Preface: Artists' Journey Through the Centro Archives" in *Labor*. 2011. New York City: Hunter College East Art Gallery. P. 6-7

Sánchez, Luis. 1994. *La guagua aerea/ The Airbus (Spanish Edition)*. San Juan, Editorial Cultura.

Sánchez Korrol, Virginia. 1994. *From Colonia to Community: The History of Puerto Ricans in New York City (Latinos in American Society & Culture)*. Berkley: University of California Press.

Section IV: Archival materials and archival collections with materials on Antonio Martorell

<http://centropr.hunter.cuny.edu/about/centro-news/centro-films-and-research-puerto-rican-studies-conference>

<http://centropr.hunter.cuny.edu/library/film-and-video-list/en-la-punta-de-la-lengua-poetas-nuyoricans-y-neorrique%C3%B1os>

<http://centropr.hunter.cuny.edu/library/film-and-video-list/encajar-en-el-mundoweaving-one%E2%80%99s-way-world-curtain-ra%C3%BAI-julia-theater-mu>

<http://centropr.hunter.cuny.edu/library/film-and-video-list/antonio-martorell>

<http://centropr.hunter.cuny.edu/archives/collections/finding-aids-personal-papers-5>

<http://centropr.hunter.cuny.edu/about/events/inauguration-centro-library-and-archives>

<http://centropr.hunter.cuny.edu/about/events/labor-art-exhibit-new-centro-library-archives-home>

<http://centropr.hunter.cuny.edu/about/events/labor-comes-close>