

Third World Mixtapes

The Infrastructure of Feeling

SHELLYNE RODRIGUEZ

MARCH 17 - APRIL 22, 2023



I offer my reverence to Olódùmarè, from your child Ifawèmímó Oyèwùmí. Mo Juba Ifa! I would like to pay homage to my Mother Maria Magdalena Picart and my father Israel Rodriguez. My grandmother Miguelina Velez and my grandfather Mario Auxiliador Picart as well as all of my Egúngun and òrìsà who walk with me and my Orí. Asé O! I would like to thank the comrades who I have worked alongside and learned from throughout the years. Maria Alexandra Garcia who walked alongside me for seven years as my partner in life/comrade in struggle. Elliot J. Liu, Hillary Mercedes, Antonio Andres Rodriguez, Dalaeja Foreman, and MTL+ (Decolonize This Place) especially Nitasha Dhillon for her counsel and care. I would like to thank my mentors and friends, who have seen me fail at being a good revolutionary and a good human at times and who continue to slap some sense into me. My big sis Funmilayo, Moira Meltzer Cohen and Ruthie Gilmore. Mi madrina Arlene Davila, and the artists Chloe Bass and Alicia Grullon. I would like to thank Danielle De Jesus and Nicole Calderon for paving the road that led to this moment. You have my gratitude. To Tom Huhn. To Juan Sanchez and Nari Ward. Guadalupe Maravilla who quietly and consistently has had my back, for years. To Alvaro Barrington for your advice and support! My gratitude to the P·P·O·W team. Breana, Claire, Ella, Corey, Janos, Kevin, Jennifer, Rishi, Trey, Isaac, Eden, Wendy and Penny. To the people of the Bronx, past, present and future. Especially Pugsley Avenue. Intervale Avenue. Clinton Avenue. Soundview. Bronx River Houses. Zulu. Lastly, I pay homage to Buddy Esquire, to Walter Rodney, to the New York Panther 21, to the long list of militant actors and thinkers that nourish me (see bibliography). To the ancestors and descendants of this unceded Lenape land. To the people of Chinatown fighting displacement, where this work will hold space. And to all political prisoners and all peoples held in captivity. Free them. Free Palestine. Free Puerto Rico. Fuck the Police. Fight The Power. Fortify The People.

Cover Image: *Praxis*, 2023

Interior Image: *The Common Denominator*, 2023 (detail)

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“Didacting!” Shellyne laughs, hard. “My shit is didactic, baby!” And it is, in the way of a fetish: it’s teaching even though you have to figure out what and how to learn, and bear weighty consciousness rather than carry facts. Didacting.

- Ruth Wilson Gilmore

P·P·O·W is pleased to present *Third World Mixtapes: The Infrastructure of Feeling*, Shellyne Rodriguez’s (b. 1977) first solo exhibition with the gallery. In her highly detailed colored pencil drawings on black paper, the Bronx-based artist, educator, writer, and community organizer stewards the stories of people that have shaped her lived experience. Engaging with the legacy of the Ashcan School, who bore witness to the rise of the modern metropolis and its effects on the poor and working classes in New York, Rodriguez views figures such as Alice Neel, Jane Dickson, and Martin Wong as extensions of this tradition and situates her practice alongside them. In twenty-two new portraits and landscapes, Rodriguez portrays the intellectuals and insurgents who have shaped her sociopolitical thinking and documents the diverse social fabric of the South Bronx. Together, the works form what Rodriguez describes as an “expression of love for life and the people around me striving to live it” and they present a curriculum intended to spark the dynamic analysis of relationships and the creation of connections across siloed forms of knowledge.

For Rodriguez, the landscape of the Bronx represents “a Third World at the periphery,” an enclave of varying global diasporas and displaced peoples, who make home just miles from the operating centers of capitalism. Documented in Rodriguez’s drawings is the insistence of life and the continuing potential for an interconnected struggle that is at once global and local. In *Gemelos (Ibeji)*, 2022, twin boys from Haiti grin atop the playground slide; in *Uncle’s Jack Fruit Hustle*, 2022, an older Bangladeshi man stands at the corner he has stood selling fruit for years; and in *Barry lines dem up*, 2023, a local barber’s haircutting cape becomes a subversion of bourgeois aspirations. Certain portraits within the exhibition zoom in on various radical scholars in Rodriguez’s community. In *Ruth Wilson Gilmore’s Syllabus in Rehearsal*, 2023, Rodriguez draws one of her mentors, the abolitionist, activist, and writer

Ruth Wilson Gilmore, standing alongside the literary building blocks of her educational arsenal. Borrowing the exhibition’s subtitle from a term coined by Gilmore, “the infrastructure of feeling” is a consciousness foundation, built by the accumulated histories of Black radical place making “even under extreme constraint” to create pockets of freedom.

In three large-scale, diagrammatic drawings, Rodriguez maps the visual lexicon of this infrastructure. Inspired by early 1980’s hip-hop event flyers by the Bronx-based artist Buddy Esquire, the series’ architectural framing “rejects any notion of nostalgia about hip hop’s origin story, and instead sees it alive and constantly shape shifting, mirroring the migrants and diasporas that call the Bronx home today as well as the descendants of those Black New Yorkers, West Indians, and Puerto Ricans who built it.” Reflecting the sampling and remixing inherent in the music and aesthetics of early hip-hop jams, works such as *BX Third World Mix Tape no. 4, Caminos (Slow and Steady)*, 2022 leverage words, symbols, and figures to communicate the balance and unity created by a multitude of intersecting life paths traversing time, space, and cultures. Depicting different forms of movement New Yorkers see each day, Rodriguez intersperses this composition with the phrase, “together but separate and in agreement,” in the languages of various diasporas taken from the Zapatista parable “The Story of Questions.”

Rodriguez ultimately views her work as a political education tool. Creating room for inclusion and solidarity, one of the exhibition spaces will also act as a reading room where visitors are invited to engage with physical copies of Rodriguez’s syllabi. The reading room will serve as a stage for Rodriguez to engage with fellow radicals in conversation and host teach-ins over the course of the exhibition. This gallery guide includes an essay on the exhibition by Ruth Wilson Gilmore, along with descriptions, diagrams, a bibliography, and a playlist.

The Common Denominator, 2023

On the periphery of the empire, in the enclaves surrounding Wall Street, is where the local and global come together. Where our differences as migrants, and diasporas sometimes collapse, allowing us to form new communities with our neighbors as we clamor for the landlord to fix the boiler and provide heat in the winter. The radiator becomes the symbol of our potential solidarity, based on our material needs.



The Common Denominator, 2023
color pencil on paper
43 3/4 x 28 1/4 ins.

Ruth Wilson Gilmore's Syllabus in Rehearsal, 2023

Ruth Wilson Gilmore is Director of the Center for Place, Culture, and Politics and Professor of Earth and Environmental Sciences at the CUNY Graduate Center. She writes about racial capitalism; organized violence; organized abandonment; changing state structure; the aesthetics and politics of seeing; labor and social movements; and the urgency of abolition as a green, red, and internationalist project of liberation. Gilmore has co-founded many grassroots organizations including Critical Resistance and is the author of *Abolition Geography: Essays Towards Liberation* (Verso 2022); and *Golden Gulag: Prisons, Surplus, Crisis, and Opposition in Globalizing California* (UC Press 2007); and, co-edited with Paul Gilroy, *Stuart Hall: Selected Writings on Race and Difference* (Duke 2021).



Ruth Wilson Gilmore's Syllabus in Rehearsal, 2023
color pencil on paper
53 1/2 x 38 1/2 ins.

BX Third World Liberation Mixtape no. 2 (Esquire Strikes Empire), 2021

1. In homage to Buddy Esquire, the designer of most original hip hop show flyers which these works reference.

2. The year the settlers invaded the land now known as The Bronx.

3. Indigenous people of the East Bronx.

4. Text taken from the chapter *On Violence* in the book *The Wretched of the Earth* by Frantz Fanon.

5. Power Fuerza (force) is the name of the LP by The Ghetto Brothers, a street gang, political organization and musical band who would be a catalyst for the flourishing of hip hop culture.

6. "Ecstasy Garage Disco" is the name of a party that frequently appears on early hip hop flyers. Here the word "Garage" is replaced by "Guerilla."

7. Uncouth

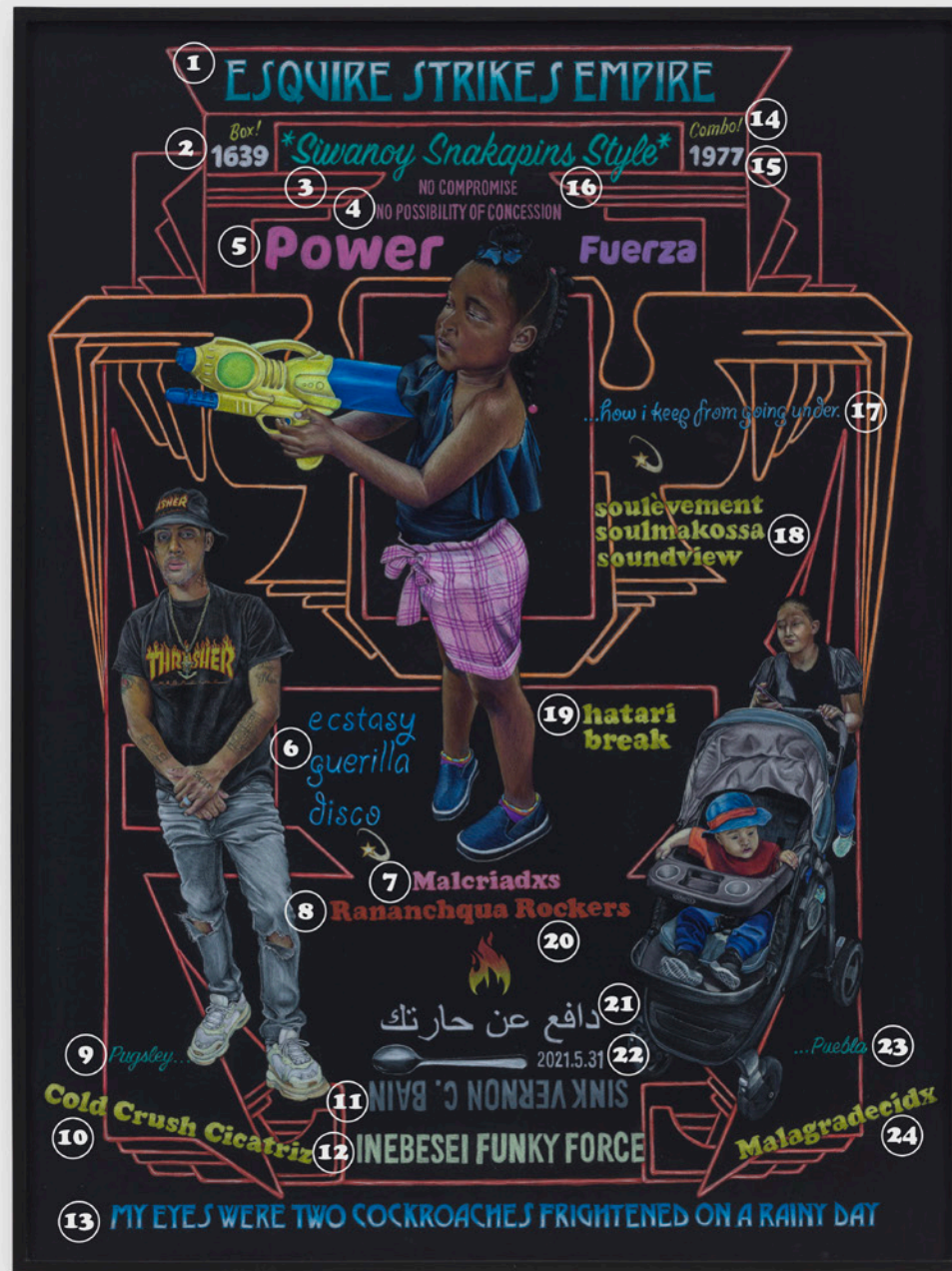
8. Indigenous name for the area we now call The Bronx

9. Name of a street in The Bronx

10. "Cold Crush": an homage to the original rap group the Cold Crush Brothers. "Cicatriz" means scar and is in reference to the name of the man rendered above.

11. Vernon C. Bain is the "Rikers boat." The work hopes to invoke the spirit of the six Palestinian freedom fighters by mirroring the text, next to the spoon, to trigger an uprising in that floating dungeon.

12. "Respect" in Garifuna



13. From the poem "And the Dogs Were Silent" by Aimé Césaire

14. "Box!" and "Combo!": lottery playing terms

15. A year that brings us the peak of the neoliberal experiment, the rise of Hip Hop culture, summer blackouts and the birthyear of S.R.

16. Indigenous name for the area in the East Bronx known as Classon Point.

17. Lyrics from the song "The Message" by Grandmaster Flash & the Furious Five

18. Soulèvement: "Uprising" in French
Soulmakossa: Song "Soul Makossa" by Manu Dibango
Soundview: A neighborhood in The Bronx

19. "Uprising" in Kichwa

20. Breakdance references

21. "Defend your community" in Arabic

22. Date of the Bronx Palestine March in the Little Yemen section of The Bronx in solidarity with the Palestinian uprisings triggered by the settler colonial Zionist violence in Sheikh Jarrah.

23. Puebla is the state in Mexico where a majority of Mexican migrants are from in The Bronx

24. Ungrateful

See Thou Character. Give Thy Thoughts No Tongue, 2023

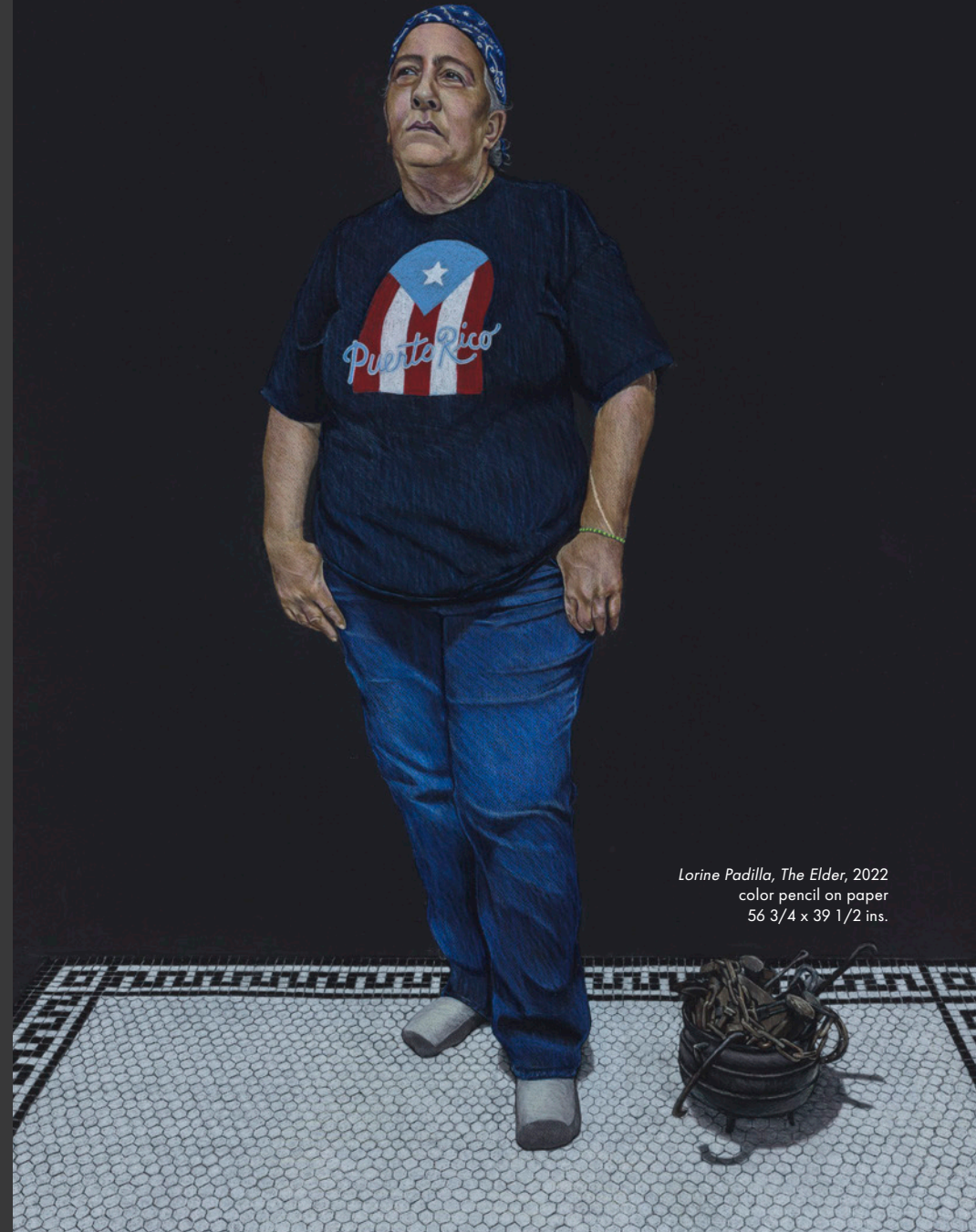
Polonius the fool's advice to his son Laertes in Hamlet. A code of conduct as old as time.



See Thou Character. Give Thy Thoughts No Tongue, 2023
color pencil on paper
50 1/4 x 36 1/2 ins.

Lorine Padilla, The Elder (Post Savage Skulls), 2023

Lorine is the former "first lady" of the Savage Skulls street gang, which ruled considerable territory of The Bronx in the 70s, turning towards community activism later in life. Lorine grew up with my mother and her siblings in the same neighborhood. Here she is pictured with her deceased mother's Ogun.



Lorine Padilla, The Elder, 2022
color pencil on paper
56 3/4 x 39 1/2 ins.

Little Fish eat Big Fish, 2023

This work references Bruegel's drawing *Big Fish Eat Little Fish*. The Latin inscription is taken from the original drawing. Mike, the younger son of the Korean-owned fish market in my neighborhood holds up a fish and challenges Bruegel's proverb. The Korean text reads "People together can never be defeated," and accompanies the Chinese text which reverses Bruegel's claims. The little people could never accept being eaten. Our resistance to this proverb is rooted in our survival. This drawing is also an act of solidarity with the Chinatown community in Manhattan fighting against displacement, where it will be debuted.

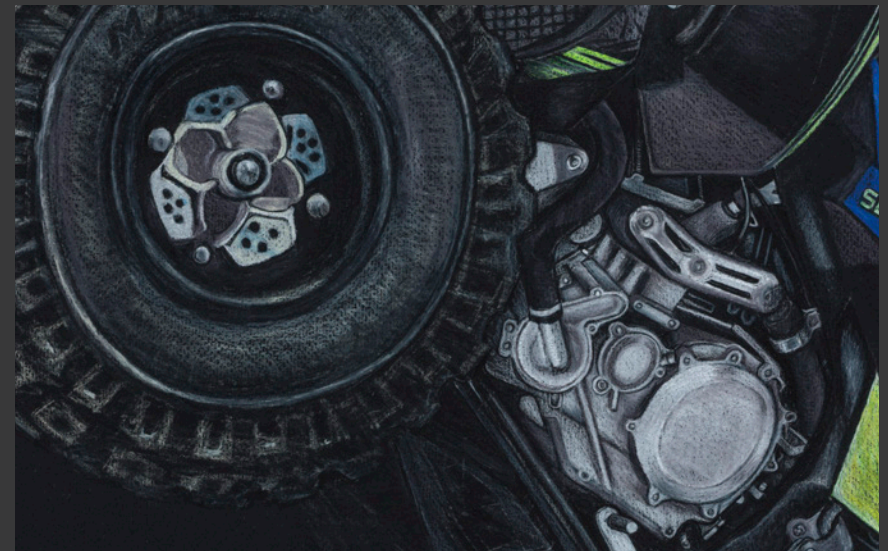


Little Fish eat Big Fish, 2023
color pencil on paper
34 3/4 x 26 1/4 ins.



On the Subject of Defiant Mobility, 2022

Domingo does the delivery for the pizza shop in the neighborhood and Joseph keeps the streets lit in the summer with the rest of the biker boys. Here the defiant mobility references the presence of migrants living and remaking their world inside the empire despite the violence and death inflicted by what Harsha Walia calls "Border Imperialism" and the audaciousness of the Biker Boys who take the streets undeterred by NYPD's futile crackdown.



On the Subject of Defiant Mobility, 2022 (details)
color pencil on paper
45 1/2 x 69 ins.

Liberated Life-ways on Unfreedom's Road



On the Subject of Defiant Mobility, 2022
color pencil on paper
45 1/2 x 69 ins.



Mister Softee no.2, 2022
color pencil on paper
38 1/2 x 59 1/4 ins.

Life in Rehearsal
by Ruth Wilson Gilmore

An episode from our endless conversation: "Didacting!" Shellyne laughs, hard. "My shit is didactic, baby!" And it is, in the way of a fetish: it's teaching even though you have to figure out what and how to learn, and bear weighty consciousness rather than carry facts. Didacting.

Didacting feels to the ear like a skill from the sound-making repertoire. Rodriguez came of age in the intensity and density of hip hop. That distinctive movement assembling glorious noise sliced open the Bronx's arson-harshed atmosphere, and let breath into a place where asthma runs double or triple the urban norm. In addition to oxygen's nourishment, many people pull taste from music that even without lyrics fills the mouth. Rodriguez's work in this show revises remnants of the embodiment and sociality of sound into visual registers. She militantly articulates - connects, expresses - a way of seeing through the haze of organized abandonment and organized violence. It's dynamic: while we look the way of seeing shifts left, to show at a pattern's margin or edge the urgent possibility - funny, fragile, gorgeous, sentimental, puzzling - of different arrangements of humans in the world.

These various arrangements in themselves express and connect - articulate - the ongoing drama of modernity, which wasn't always but has long been becoming capitalism saving capitalism from capitalism. On one day that can mean H&M outsources clothing manufacture to Dhaka in Bangladesh. On another day it can mean Bangladeshi workers fight H&M workplace dangers and wage theft, and cops spray them with indelible criminalization dye. Workers disperse - moving between jobs, or across town, or across borders, across the planet, along migration paths that follow what Rodriguez beautifully describes as "the warmth of resources" - coffee, clothing, metal, domestic workers, copper, cobalt, biofuels, you name it. On another day, or the same day, the drama can erupt in Puerto Rico or Haiti; Nigeria or Guatemala; Cameroon or India; the Dominican Republic or China's latest rustbelt. Criminalization-dye takes many forms, as the forces of organized violence herd and sacrifice lives churned by organized abandonment.

Crises, including wars, propel people into motion where - there's always a where - in the cascading future we are forever commingled by terror and love. What's homely about all this displacement is the fact of boldly or warily making freedom by making place. This happens in a building or a neighborhood, a city or along a migration corridor, in a faith community or a square or a school, in a detention center or cell or on a bus, through music and food and on the job, figuring out how to keep the heat on, and always rocking the immediate aesthetics of everyday style - clothing, coiffure, craft. Rodriguez sees patterns in all this, but not of the sort that illustrate ethnographic handbooks. Rather, her works imaginatively tell again, while intently distorting, the many preceding mix-ups that are their condition of possibility. The dynamics of mixing and moving, voluntarily and involuntarily, stretch across modernity: they are what it is. What Rodriguez makes of modernity's making arises from how she sees against dominant patterns (including dominant oppositional patterns), and makes art that calls us to feel time-space differently. The work asks us to remember, in the sense of piece together, something we never knew. But what? A dream of the future erupting beyond lament. In other words, loss inspires commemoration not dragged by regret. Fury maybe. Energy certainly: processes that materialize the shape of things to come.

Rodriguez has long been particularly keen to re-think Baroque from the vantages of history's protagonists from below. For that modality to have stretched so far around the planet - as does "globalization" now - the explosions of Catholicism,

colonialism, slavery, and capitalism articulated a world from worlds that, not all strangers to each other, became beaten and beguiled into peculiar relations. In turn, victorious élites and their narrators memorialized those relations as specific aesthetic and spatial arrangements of symbolic and material resources. Baroque specificities overlay complex and lively depths elaborately obscured by thickly lacquered darkness and reflective guilt and silver-plate. Captive Congo metalworkers in Potosí literally made money: coins, eventually corrupted, Madrid and Rome lavished on China tea and silk, while highland mita bosses of Indigenous silver and mercury miners wore Ecuador textiles and drank wine from Venice glass. Toilers made that world and together formed the condition of possibility for our contemporary - in which, as we have seen, places already connected through different experiences of war, capitalism, curiosity, conquest, extraction continue to collide and combine.

Darkness and silver bring photography to mind. And that returns us to the problem of seeing: into the depths, through time, across space, between camps. Taxonomies of photographed evidence litter knowledge and our consciousness - interrupting what we can learn by telling us what is knowable, rapidly draining energy like an incandescent light bulb. Here didacting centers on act. Rodriguez adjusts her vision - and consequently ours - by mixing it up. She lays out patterns at the edge or maybe even on their edge. To do this she must locate infrastructure, something that productively underlies how and when history's protagonists meet and make new formations - provisional internationalism from below. Militantly delicate, the works wonder, over and over, how the narrative tasks that draw protagonists together and into Rodriguez's lines of sight (chance, clash, confrontation, joke, camaraderie) rest on gathered expectations that imply (if they cannot prove) an infrastructure of feeling where ancestors and traditions unexpectedly accumulate and emit fresh energy. The works use but hide photographs to make something that looks beautifully familiar yet passing strange. That is, the images' aspect (both angle of the shoot and angle and size of the projection) compounds their sturdy unreliability. The manipulated photographs serve as infrastructure for the drawings, while the work of drawing displaces the camera's presumed truth, transforming each picture, by the act of representing both effort and image, into something particular. The works theatrically announce their own making and dare us to agree we make the world - sometimes under conditions more of our choosing than we might at first imagine - by producing as well as acquiescing to constraints.

The double mix - hiding the photograph and creating compositions from separately photographed images - triples in the pencil renderings, and maybe quadruples in those monumental pieces. Laying color on black paper redirects what we thought we knew about light; it's as though the gilded and silver-plated Baroque tarnished and melted away all at once, to reveal in the darkness entire color fields that, in those centuries, vividly figured where stolen land, labor, creativity, rebellion, spiritual practice, and historical-geographical imagining happened and happened again. The scene of dissolution isn't binary even if it's not singular either. Rodriguez's compositional displacements make alienation productive by compelling us to notice multiple meanings and references tucked away in plain sight, flattened into drawing while energized as space-time unfolding. What's within becomes visible without blowing anybody's cover. Indeed, by seizing alienation as a factor of production, Rodriguez's art steps toward not away from the world internationalism seeks to bring into being: abolition, which is to say small-c communism. In other words, this show both is, and vividly motions from beyond, abolition as life in rehearsal.

Barry lines dem up, 2023

Barry runs one of the two neighborhood barbershops. Here he is seen cutting the hair of a client draped in a knockoff Louis Vuitton cape. While the appropriation of the high-end designer might represent bourgeois aspiration, it can also be viewed as subversion. We don't respect your trademark. We will make it our own.



Barry lines dem up, 2023
color pencil on paper
52 1/4 x 43 1/4 ins.

Praxis, 2023

Workers build a scaffold. Here is a metaphor for solidarity and the potential for interconnected struggle by the people on the periphery of empire who sustain it. "Unity can only be achieved under pressure and through leadership by the people, with total disregard for the interests of the bourgeoisie." - Frantz Fanon



Praxis, 2023
color pencil on paper
44 3/4 x 35 1/2 ins.

Uncle's Jack Fruit Hustle, 2022

This Bangladeshi uncle (older man) sells fruit in the neighborhood and has been setting up his fruit stand on the same corner for years.



Uncle's Jack Fruit Hustle, 2022
color pencil on paper
59 x 43 ins.



Jasbir K. Puar, "I'd Rather be a Flaming Insurgent," 2023

Jasbir is a philosopher, a queer theorist, and an insurgent. The author of *Terrorist Assemblages: Homonationalism in Queer Times*, Puar crucially names how liberal queer identity, across intersections, has lent itself to the settler colonial imperialist project of the West forming an assemblage of racism, nationalism, patriotism, and terrorism. In *The Right to Maim: Debility, Capacity, Disability*, she interrogates how states use debilitation as a form of population control, shining a light on Israel's continued genocidal settler colonial project and how it continues to create new ways to brutalize and destroy Palestinian life.

Jasbir K. Puar, "I'd Rather be a Flaming Insurgent," 2023
color pencil on paper
43 x 29 1/2 ins.

BX Third World Liberation Mixtape no.3 (all about love), 2022

1. "Carino": "Affection" in Spanish
"Disco": Old school hip hop vernacular

2. Periphery is a term pulled from world systems theory that is used to describe countries that receive a disproportionately small share of global wealth. Their state institutions are often destabilized, exploited, and colonized by the imperialist countries. Migrants are overwhelmingly from "periphery countries" also called the Global South, and a much older term, The Third World. Here I use the term to describe the hoods and enclaves that exist inside the empire (The Bronx) made up of these migrants over time.

3. The bee is associated with Oshun. She is the river orisha. She is associated with love, fertility, and sensuality.

4. "Honey" in Spanish

5. Praise for Oshun

6. Old School hip hop vernacular

7. "Without conditions" in Bangla

8. "Without borders" in Spanish

9. Oshun's number

10. On June 4, 2020, an organized protest in the Bronx challenging the mayoral curfew in response to the George Floyd uprising was met with one of the most brutal police responses to protests across the U.S. following the police killing of George Floyd.

11. Millbrook is a public housing project in the South Bronx where police and beat over 250 protesters. Residents of Millbrook confronted police and sheparded protesters to safety away from the pigs.



12. FTP: Fuck The Police. For The People. Fight Trans Phobia. Free The Prisoners.

13. "Moon" in Spanish, Hindi, and Twi

14. A song by artist Nina Simone also covered by Santa Esmeralda

15. What is love?

16. The snail shell as sacred geometry. As the representation of Obatala who represents calmness, wisdom and creativity. As the divinity of created form, "the old man" is the patron saint of artists, and is called the Divine Sculptor.

17. Seven is Yemaya's number. Yemaya is the great mother orisha who lives and rules over the seas. Like the sea she rules over, she can have a calm and nurturing energy, or be a turbulent and fierce warrior. The moon and sea shells in this drawing reflect her energy, as does the blue.

18. Old School hip hop vernacular

19. "Medicine of love": the title of a bachata song by Raulin Rodriguez

20. Red Devil Dream Book Almanac logo

21. (A personal matter)

22. A quote from the book *The Communism of Love: An Inquiry into the Poverty of Exchange Value*.

Kazembe Balagun, Militant Study, 2022

Kazembe Balagun is a well-known public intellectual and Militant Christian Black leftist based in the Bronx. Here, he is pictured in his library where his books are engaging with some of my favorites on the shelves. A conversation. Militant study in practice.



Kazembe Balagun, Black Militant Study, 2022
color pencil on paper
53 3/4 x 43 3/4 ins.

Ranu and Gio (Cholulita La Bella), 2023

Ranu is a Bangladeshi auntie that works in the 99 cent store down the street from Cholulita La Bella, the Mexican bodega, where Gio, the youngest of the brothers, helps run the store with their mom.



Ranu and Gio (Cholulita La Bella), 2023
color pencil on paper
35 3/4 x 21 1/2 ins.

Gemelos (Ibeji), 2022

Twin spirits



Gemelos (Ibeji), 2022
color pencil on paper
51 1/2 x 28 1/4 ins.



Dos Tigueres, 2022

Ronny cuts hair at the second barber shop in the neighborhood, and young Wildry hangs out there. In the spring, the workers bring out the hookah, and blast Dembow from the speakers. It's the liveliest spot on the block.

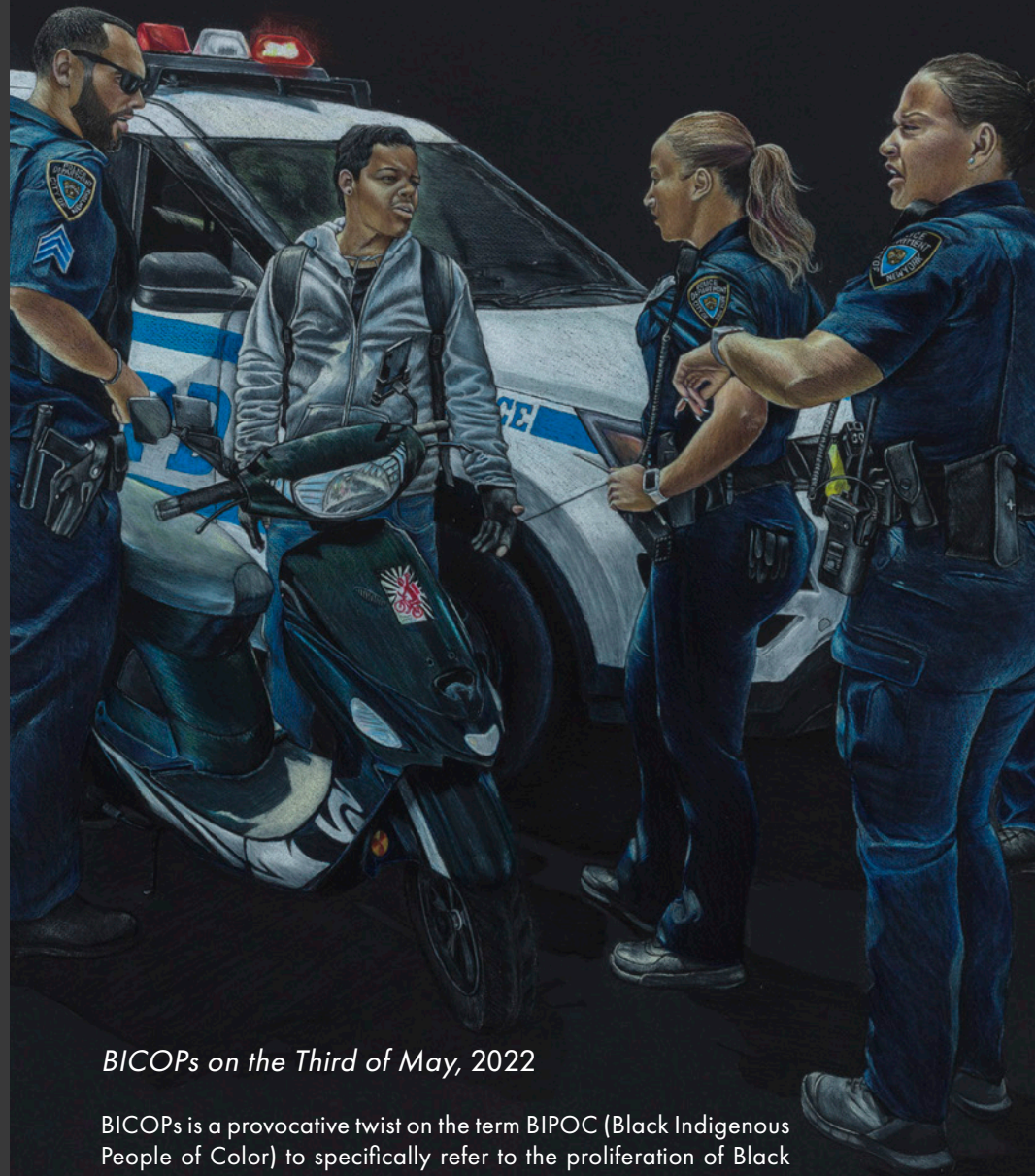
Dos Tigueres, 2022
color pencil on paper
47 1/2 x 38 1/4 ins.

Sarah Schulman's Rooftop in the East Village, 2022

Sarah is a novelist, playwright, nonfiction writer, screenwriter, gay activist, and AIDS historian born and raised in the East Village. Her book *The Gentrification of the Mind*, recalls how much of the rebellious queer culture, cheap rents, and a vibrant downtown arts movements she came of age in vanished over night as gentrification and AIDS devastated the community, and how this culture was replaced by gay conservative spokespeople and mainstream consumerism.



Sarah Schulman's Rooftop in the East Village, 2022
color pencil on paper
54 3/4 x 46 1/4 ins.



BICOPs on the Third of May, 2022

BICOPs is a provocative twist on the term BIPOC (Black Indigenous People of Color) to specifically refer to the proliferation of Black and Latino NYPD in our communities and their predatory practices. *Third of May* references Goya compositionally and means to call attention to the fascist and imperial nature of the police, just as Goya did with Napoleon's army.

BICOPs on the Third of May, 2022 (detail)
color pencil on paper
39 1/2 x 46 ins.

John John & OG, 2022

John John & OG hold down the bodega on the corner of Gleason & Pugsley.



John John & OG, 2022
color pencil on paper
53 3/4 x 40 3/4 ins.

Coco, Cherry, Tamarindo, Parcha, 2022



Coco, Cherry, Tamarindo, Parcha, 2022
color pencil on paper
39 1/2 x 35 ins.

BX Third World Liberation Mix Tape no. 4, Caminos (Slow and Steady), 2022

1. "Caminos": "Paths" or "walks of life"
2. *Set it Off* is an early hip hop song by the artist Strafe
3. 1 of 2 characters in *The Story of Questions* by the Zapatistas
4. Maferefun Elegua "Go and pray to Elegua."
Elegua is the orisha of the crossroads, the caminos, or walks of life.
5. "Los Caminos de la Vida" or "the Paths in life" is a Vallenato song.
6. "Together but separate in agreement" is a passage from *The Story of Questions* which shows how our autonomy can be embedded in our collectivity.
7. "Nante": "Walking" in Twi language from Ghana
"Chakiwan": "Walking" in Kichwa language of the Andes



8. 2 of 2 characters in *The Story of Questions* by the Zapatistas
9. Chinese text reads "to be independent and move together"
10. Passage from *The Story of Questions* by the Zapatistas
11. Elegua's number
12. "Together but separate and in agreement" in Bangla
13. "Together but separate and in agreement" in Spanish
14. "Questions" in Spanish
15. Old School hip hop vernacular
16. "Unity is Strength" in Wolof language of Senegal
17. "Together but separate and in agreement" in Arabic
18. The Eastern Painted Turtle is a common species found in New York.

Third World Mixtapes: The Infrastructure of Feeling Bibliography

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