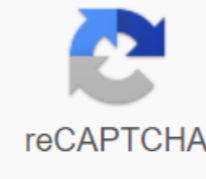




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No crying allowed in the barbershop

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Installation Real Art Ways, Hartford, Connecticut.Mixed media upload barber's chairs, photos, objects and videos](#) [Museum de Arte de Puerto RicoDe Puerto RicoDema media upload, re-cell environment, furniture, video and objects](#) [mixed media upload, re-cell environment, furniture, video and objects collection Tina's House. Details of Tina's House with Pepón Osorio, Sasha Rosado and Tine Rosado](#) [Photo Adam Wallacabage Details of Tina's House Art21 501\(c\)3 is a non-profit organization; all donations are tax deductible to the full extent of the law. MODERN PAINTING AND SCULPTURE1950's = new medium = acrylic dry does not change color when dried faster but faster oil cracks are still preferred as well as computer screen marble carving = deadmodern sculpture forms for canvas abandoned to produce and reproduce faster: sculpturals made of sculptures installations sculpted; A whole room Pépon Osorio, En la Barberia no se Llorá \(No Crying Allowed in the Barbershop\), 1994, mixed media installation artist = Puerto Rican NYbig installation Latino male culture questions identity. The masculine thing photos of Latino men on titles allowed in no crying = videos on the titles of men, baby circumcision, and men cryingtacky and dirty = proper here Kitch items = consumer culture Photo: Installation Exterior, Pepón Osorio, En La Barberia No Se Llorá, \(No Crying Let in the Barbershop\), 1994, mixed media, Real Art Park Ways, Street Community, CTford. In honor of National Puerto Rico Day on June 9 \(and the annual Puerto Rico Day parade usually held on Sunday following\), we are sharing a photo of En La Barberia No Se Llorá \(No Crying Permission\) Barbershop\), a mixed media instalation by one of our favorite artists, Pepón Osorio.Born, in Puerto Rico in 1994, Pepón Osorio spent most of his adult life in the South Bronx and moved to Philadelphia. As an artist and an educator, he has always had cultural identity and community dynamics. Commissioned by Real Art Ways and located in the Puerto Rican community of Park Street in Hartford, Connecticut, there has been interest in exploring social and political issues around it, most of which was based in part on the traumatic memory of the first haircut at a barbershop in Puerto Rico as a child in La Barberia, but was also given input from many of the local Park Street residents. Stepping in the 1994 installation \(which after traveling around the world is now home to El Museo de Arte de Puerto Rico\), i encountered an overwhelming sense of a time gone-by, a barber shop from the 1980s or before, and especially the male-coded collection area - with the heavy smell of cheap cologne; black and white tile flooring and detached car seat; Dozens of framed photos of Latino icons from the past: movie stars, ballplayers, boxers, etc.; Red barber chairs adorned with Puerto Rican flags, baseball and other chucherias; a life-size statue of a martyred saint, pink walls adorned with dozens of car hubs; giant tattoo-like images; interspersed with a couple of videos of weeping men \(with no sound\). Typical features of Osorio's Practice of En La Barberia do not shy away from contradictions or abundant symbolism/images, instead simultaneously celebrating Latin popular culture and aesthetic sensibilities, while questioning the social structure of the machism. Unfortunately, our website is currently not available in most European countries. We are committed to this and are committed to looking at options that support all the digital offerings we offer to the EU market. We continue to identify technical compliance solutions that will provide all readers with our award-winning journalism. Creator of installations, artistic actions and interventions, and public art. Osorio graduated from Herbert H. Lehman College in New York with a degree in sociology and began his professional career as a social worker in the Bronx. He then joined forces with dancer, performance artist and choreographer Merián Soto to find pepiatán, a group dedicated to performance and modern dance, using Caribbean rhythms in his choreographers. In his late eighties, Osorio experimented with objects with plenty of decorations. In the eighties, he fully invested in creating installations and actions that interacted with society from the birth of projects to the post-experience period. The MacArthur Foundation has received many awards, grants and awards, including the genius award. His work is always diaspora, racism, macho and other social and political challenges facing poor Hispanic communities in Puerto Rico and New York. The abundance of elements he uses in his work has led some critics to refer to his style as Criollo Baroque, but his references are often universal. Nature.](#)

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