TEEN

JUNE 2022

ZINE

GUILD HALL: OFFSITE

November 1767 A.D.

Aaron Isaacs Jr to a pair of Shoes Sold & Cr		0	10
Sarah Isaacs to a pair of Shoes mended		0	11
Abraham Millen to a pair of pumps Sold		2	6
Elizabeth Isaacs to a pair of Shoes Sold & Cr		1	9
Esther Isaacs to a pair of Shoes Sold & Cr		1	6
Capt David Mulford to a pair of Shoes		0	0
Capt David Mulford Negro Nat to a pair of Shoes		6	6

December 1767 A.D.

Capt David Mulford Life to a pair of Shoes		6	6
David Mulford Jr to a pair of Shoes Sold		2	0
Nehemiah Hunting Jr to a pair of Shoes		5	6
Capt David Mulford Daughter to a pair of Shoes Sold		1	6
Capt David Mulford Negro David to a pair of Shoes Sold		2	0
Capt David Mulford Negro Gorell to a pair of Shoes		0	6
Nathaniel Hunting Jr Daughter to a pair of Shoes Sold		1	6
Nathaniel Hunting Jr Daughter to a pair of Shoes Sold		1	2
Walter Mulford to a pair of Shoes Sold		1	6
David Mulford in to a pair of Shoes		1	6
Silas Gardiner to a pair of Shoes		6	6

January y 1768

Capt David Mulford Child to a pair of pumps	2	0
Capt David Mulford to a pair of Shoes Sole	2	0
Capt David Mulford Daughter to a pair of Shoes Sole & heel tapt	1	6
Capt David Mulford Negro gairl to a pair of Shoes Sole	1	6
Matthew Mulford Sir to a pair of Shoes Sole	1	
Capt David Mulford Daughter to a pair of Shoes heel tapt	1	
Capt David Mulford Negro Child to a pair of Turnpumps	2	6
Capt David Mulford Negro Jamie to a pair of Shoes Sole	2	
Capt David Mulford Daughter to a pair of Shoes Sole	1	
Capt David Mulford Daughter to one Shoe Sole	—	0

February y 1768 AD

David Mulford Sir to a pair of Shoes Sole	2	
Capt David Mulford Negro Jacca to a pair of Shoes Sole & heel tapt	2	
Capt David Mulford Negro Jacob to a pair of Shoes heel tapt	0	
Capt David Mulford Negro Gairl to a pair of Shoes heel tapt	1	
Capt David Mulford Daughter to a pair of Shoes	4	
Matthew Mulford Sir to a pair of Shoes	6	
Capt David Mulford Wife to a pair of Shoes Sole heel tapt	2	
Capt David Mulford Daughter to a pair of Shoes	5	

We acknowledge that our work to strengthen and support all communities of artists and art making is taking place on the unceded lands of the Montaukett people. We pay our respect to the Indigenous caretakers of these lands and waters; and to their elders who have lived here, who live here now, and who will live here in the future.

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Photo: Joe Brondo for Guild Hall

Photo: Jessica Dalene Photography

Photo: Matthew Rosario for Guild Hall

Cover Photo: Matthew Rosario for Guild Hall

Inside Covers: These logs, documenting a number of transactions involving enslaved men and women, were written by a member of the Hedges family of shoemakers, who lived and worked on the Hedges Inn property at the south end of Town Pond. Credit: The East Hampton Library Long Island Collection

A NOTE FROM GHTAC MEMBER: ELI WOLF

The Plain Sight Project, started by by Donnamarie Barnes and David Rattray, is an effort to uncover the names -- and any information possible -- about enslaved and freed Black people who lived on Long Island during the time of slavery. The project was started in 2016 and has uncovered the names of more than 770 people, and with those discoveries, an array of local history that was buried for over 200 years, almost lost forever. With these discoveries, Rattray and Barnes revealed a missing piece of East Hampton history that challenges a common understanding about all of the old towns on Long Island, which are traditionally portrayed as white, self-sufficient fishing villages, but were actually built and developed largely with slave labor.

Photo: Joe Brondo for Guild Hall

When you walk down Main Street in East Hampton, you pass street signs that are named after enslavers and buildings where we know that enslaved people lived: the Huntting Inn, which still houses residents; the 1770 House, bustling with tourists on a summer day; a church that used to stand where Guild Hall is currently, and surely many more of the old buildings. As the Plain Sight Project's website puts it, "Instead of living among hundreds of others in a row of sweltering plantation cabins, as in the South, East Hampton's enslaved residents are more likely to have slept in the eaves and attics of modest saltbox houses like those you see still standing on the Main Street. . . . Enslaved people of African heritage were a presence in the farms and homes of nearly every family of means, not just on the estates of the very wealthy."

The Teen Arts Council has worked with artist JJ Veronis to create plaques with the names of enslaved people that will be placed in the ground where they lived. One such plaque is dedicated to Gene, a girl who was enslaved by the Reverend Samuel Buell, and who died before she was two years old. Her plaque will be embedded in the sidewalk in front of the East Hampton Library on the corner of Buell Lane. This installation, which will grow as more names and locations are uncovered, was inspired by Stolpersteins, or "Stumbling Blocks," which are placed in the ground throughout Europe, where Jews who were killed by the Nazis had lived.

Some of East Hampton's earliest settlers were of African descent, but they aren't mentioned in history books, which is why it so important that the Plain Sight Project is uncovering that buried history. This Zine is intended to educate and engage with the community about our own history with racism, so we can better understand the present, because understanding slavery and segregation is the only way to get to the roots of systemic racism, as well as economic and political inequality. The Zine also contains interviews with artists who address the topics of racism and prejudice through their creative practices, and reflective essays, poetry and creative writing, and visual pieces from members of the Guild Hall Teen Arts Council.

Photo: Joe Brondo for Guild Hall

INTERVIEW
JJ VERONIS

Questions crafted by: Colin Tyrrell & Siena Link-Morse
Interview by: Zanzy Rice-Reeves (Z)

Photo: Matthew Rosario for Guild Hall

We began the interview with JJ talking about the Montauk Skate Park renovations, which he had just dropped in on.

JJ: [Montauk Skate Park]'s phenomenal, so I'm in a good mood.

Z: Oh yeah, the Skate Park, how's that looking?

JJ: Looking fantastic. Like sculptural, incredible. [...] So what's going on? What are we doing?

Z: Yeah, alright, so we're just doing this interview about the Plain Sight Project and the plaques for the Zine that we're doing.

JJ: Okay.

Z: So, first of all, can you give us some background on yourself? Like how you got into the art scene and kind of just like works that you typically do?

JJ: Okay, wow. Um, well, ever since I knew -- I was always making things with my hands, ever since I was a little kid. And uh, I loved working with my hands and being tactile and being uh, just having that connection. I'd say that my hands are probably my favorite part of my body -- oops, did I say that? [Laughs] I used to make a lot of things out here [the East End]. I would collect a lot of interesting driftwood and stuff on the beach and I'd always be building, kind of, structures -- or I guess you could call them sculptures -- back in the day. Building bonfires and things like that. I used to also build skateboard ramps. But, when I got to college I discovered a welding shop that wasn't really being used and I cleaned it up with another student and we kind of activated the welding department where we went to school, out of the University of Colorado, Boulder. And, uh, as soon as I learned how to weld, that really...I mean that was like a lightning bolt, no pun intended. I really took to welding immediately. The permanence of it, just the whole process of joining metal and using the torch, et cetera. And it just took off from there. [...] I kind of got a keen eye for metal and found objects, whether they were on the street or discarded or down an alleyway, or wherever they might be. My antennae were always kind of up and I started collecting metal because a lot of it had a lot of character to it and a sort of history in a lot of ways and it had a lot of characteristics. So, then I would sort of assemble them and put pieces of them together like a puzzle, and, in a way, a three-dimensional painting. Then I would weld things up. And actually, I was in a couple of shows during college and I sold a few pieces, so that was very encouraging to me, and I thought to myself: Wow, maybe I could make a living doing this. And then when I returned home to New York City, uh, the art scene back then during the early 80s was really an exceptional period of art-making and music, et cetera. I got a shop in Brooklyn and I bought a piece of welding equipment and I've kinda been doing it ever since.

Z: Yeah, that's pretty cool. What about metal really inspired you to work with it? What drew you to that material?

JJ: Uh, the touch and the feel of metal. There's a...there is something -- uh, just the connectivity to it. And I grew up in New York City, so I was surrounded by concrete and steel, y'know? [...] I ended up living under, or next to, or adjacent to a number of bridges. The Manhattan Bridge...I lived in a neighborhood called DUMBO, which was 'Down Under the Manhattan Bridge Overpass,' and I was literally there. And then the Pulaski Bridge and the Williamsburg Bridge, and I always loved metal and I just kind of felt an affinity to it. I don't know how to exactly describe that, but um, it was...alright for better or for -- not to kinda cornball, but it was like gravitational. And, um, I mean I use other materials as well: I work with glass and I work with wood and sometimes stone, but it's pretty much always around metal. And the process of welding and torch cutting also, uh, really appeals to me, and always has.

Z: Yeah, that's really cool. Uh, do you want to tell us a little bit about what led to your involvement in the Plain Sight Project?

JJ: What led me to it?

Z: Yeah, like what led to you working with it?

JJ: Well, it was David Rattray over at The Star, my good buddy. And he introduced me to the project, I believe his daughter Evvy was part of it as well. I found it fascinating right away. Uh, just, y'know, the history of it, the historical reference. Um, and the relevance. And the fact that something like this had never been discussed, or -- I wouldn't say discovered but, uh, highlighted in many ways. When he first showed it to me and I started reading what Plain Sight was about, and then the discovery of the identity of the enslaved, um, I felt it was fascinating. And kind of, uh...my friend, I'm gonna back up a little bit, and this was a part of the initial interview but when I was talking about the [Montauk] Skate Park, uh, my good buddy Andy Kestler was the one who designed and built the park. And back in about the year 2000 he, and this is really coincidental because it just came up in the last two weeks, but he was really struck by the slave ship, the Amistad, which was, I believe it was, anchored off of Montauk or the East End out here for a while, and he did a graphic on a skateboard of the enslaved in the hull of the ship and he shaped it around the shape of one of his skateboards so it was...it was kind of symbolic and a metaphor in this way and um, I think thinking back on it, that might've actually been some of my first exposure to, not the Plain Sight Project, but certainly a parallel...the parallel subject matter.

Z: Yeah.

JJ: And that graphic will actually be displayed in two weeks at ... an art benefit we're having out here in Montauk.

Z: Terrific, yeah, yeah. Um, so really when it -- when you were really drew to was just the really fascinating -- wanting to learn more about the subject and that sort of thing--

Photo: Matthew Rosario for Guild Hall

JJ: -- And the identity of the enslaved, cause I found that fascinating. Their names, the history of, uh, when they were born, um, what their roles were, and then of course the association with the enslaver. Because, I didn't realize, and if I gave it some more thought it probably would've made sense, but a lot of the names, as we know, of the enslavers are a lot of the street names around out here, and even the name of an island, like Gardiner's. . . . So it kind of put things into perspective historically.

Z: Yeah. Do you have any…well, you told me about your friend who made that skateboard, but have any other personal experiences affected your, uh, outlook on this project and the subject material or any part of your involvement with it?

JJ: Well, yes. I would have to say my involvement with you guys, the students. Um, I went back and got my Master's degree in teaching about ten years ago, and [...] the energy that comes with the students and that we share in the insightfulness in the comments that were made during the discussions that we had prior to the workshops. To me that's -- that's magic. And that's something that really, I profoundly appreciate and that inspires me.

Z: Yeah, well yeah, it's a terrific opportunity to talk about these subjects. Could you explain like the physical process and mental process of plaque-making?

JJ: Well, I can give it a try. Um, the physical process is pretty straightforward, um, at least I think so, uh, where...well, David had discovered, um, a group of artisans in Germany that were using a similar material, a brass or a bronze plate, and they were stamping it to commemorate the Holocaust survivors. [...] So, David asked me, knowing I do metalwork, if I would be interested, and I jumped at it right away. I happened to have a little bit of spare brass in my shop, so I went ahead and did a few samples, and I happened to have some stamps at my shop, which are metal punches with the letters on the end of them. And I've used them in the past with my work, sometimes to sign my work, but also sometimes to leave a word message within the metal itself, so I was familiar with it. And um, brass and bronze plates are quite malleable, and also I really felt like -- and copper -- that those kind of materials are conductors in many ways...conductors, um, of energy, and some say that they're medicinal, copper in particular. Um, when you hold it, I mean you can smell, believe it or not, you can taste copper and brass and bronze. Um, bronze, I mean they're all precious metals so they come from the earth, so they have meaning, y'know, sort of special meaning to me just for that reason alone. Um, so I had most of the equipment in my shop…and some anvils and some stumps to work with, and uh, I liked the idea of putting together a little setup to work with the students, and they did a few samples, and they came out...I thought they came out -- I mean they really got me jazzed up, I really loved the results of them and the process of pre-stamping...it wasn't using guides as much as the videos I saw of the German metalworkers, cause they had this sort of precision setups. Mine was a little more rudimentary, I kinda, uh, rigged it up. But I thought, I thought that it worked quite well and, especially that they uh, y'know, the hand style, the hand stamping showed that it was exactly that. Um, it translated if their letters were a little bit off here and there and it was kind of like old type face, so it kinda reminded me of like old newspaper typeface back in the day. And then of course, sharing that with the students and who I don't think many of them had done it before, but they really took to it. And uh, I felt that it was really empowering, y'know, the whole idea of, uh, stamping the metal really has a wonderful feel to it, and it sometimes, you can feel -- it can be a little bit intimidating or um, it can be uh, yeah, intimidating I guess is the right word -- or challenging and everybody took to it very well.

Z: Has your view changed since, uh, on anything, uh, changed since joining the Plain Sight Project?

JJ: Hm. Well, I don't know if I'd say changed, but I'd say that it's probably expanded. And I've gotten even more curious to, um, learn more about the identities, and I now have access to, um, the script I guess it's called. So, I've been going through it and reading more about it and learning about, um, these different identities and the different enslaved and the area that they're from. And I know that at some point David and I are going to go look at some of the burial sites -- the graveyards. I'm particularly interested in going over to Shelter Island and, uh, checking out Sylvester Manor. And just, y'know, learning more about it, and then, of course, the next stage of this project which is to install the plaques, cause I just finished them and I brought them over to David's office yesterday.

And they're ready to have the, uh, smit bricks poured inside of them. Not quite sure when the date is, but I look forward to whatever that entails. If there's a gathering or if there's a little ceremony...but the actual activity of placing the bricks and doing the install into the sidewalks, I'm looking forward to that very much. And also, the locations, cause I'm not even sure where they're gonna go. Um, and then of course to see what the reaction is from the public and from -- and just to hear the feedback and to hear what's gonna happen, because it's uh, it's a strong subject matter. [...] I would -- I would say it's a powerful subject matter.

Z: Yeah, for sure. What kind of impact do you think it might have on the community?

JJ: Um, I'm not 100 percent sure, but um, uh, I think that as really what was reflected with the students in the workshop, because we had a couple of questions there, like should we include the enslaver's name in there [the plaques] at some point; their identity. Uh, I personally felt that, absolutely, it's part of history and why wouldn't we, but I was understanding a bit coming from David and others that were bringing that up; just the sensitivity of it. Um...but I really respected and admired the students' reactions when we had that discussion in class, and it was unanimous that we should put the enslaver's name on. Um, so those aspects were really important to me.

Z: How do you think people in the community can get involved in this project? Or just getting involved in finding out more information?

JJ: Well, that's a good question. I'm not 100 percent sure...but I think that the project is growing because there's certainly so much information about it, and I feel that this workshop might, y'know, now be um a step in the right direction, or the next direction, in terms of making people aware about the project...and uh...we'll see where it goes from there. I know that Plain Sight had received a grant from New York state, and that's wonderful, so that'll help facilitate, uh, whatever happens going forward. Um, and I think there will be quite a bit of interest about it and it'll be really interesting to see the reactions, that's -- that's what I'm looking forward to.

Z: Yeah, for sure. Thanks for talking, JJ.

JJ: Thanks for inviting me. It was a pleasure.

Z: I'll see you around.

JJ: Alrighty.


MULFORD LN
HERE LIVED
GENE
DIED JANUARY 1 1746
AGED ONE YEAR AND NINE MONTHS
ENSLAVED BY THE REV SAMUEL BUELL
HERE LIVED
SHARPER
BAPTIZED MAY 29 1724
ENSLAVED BY CAPT MATTHEW MULLFORD
OSBORN LN
BUELL LN
HERE LIVED
NED
DIED FREE AUGUST 2 1817
PAID TO RING THE CHURCH BELL 1760 TO 1813
ENSLAVED BY CAPT JEREMIAH OSBORN
HERE LIVED
PEG
PAID TO SWEEP THE CHURCH 1803 TO 1813
ENSLAVED BY THE REV SAMUEL BUELL
HERE LIVED
ROSE
BAPTIZED MAY 3 1724
ENSLAVED BY THE REV SAMUEL BUELL

MARKER INFO

Gene

Gene was enslaved by Reverend Samuel Buell in a house standing just beyond where the library now stands on the corner of Main Street and Buell Lane. Unknown of Gene's parents, they died at about the age of one year and nine months on January first, 1746. Samuel Buell, Gene's enslaver, was the third of East Hampton's 50 year pastors, being highly successful. He also funded East Hampton's first library, where this plaque is located.

Peg

Peg was enslaved by Mary Buell, the widow of Rev. Samuel Buell. Peg worked at the East Hampton Church, the East Hampton Trustees Journal documents the hiring of Peg to sweep the church for 32 shillings. Her birthdate and death date are unknown. In the Trustee's Journal Peg was known as "Peg Negro" until 1813, being refered to as "Peg Buell" which could indicate her freedom. Mary Buell, Peg's enslaver, was the third wife of Rev. Samuel Buell and great granddaughter of Rev. Nathaniel Huntting. This plaque is located outside of the East Hampton Library.

Ned

Ned was enslaved by Capt. Jeremiah Osborn, being paid at most 32 shillings for almost fifty years to ring the bell of the East Hampton Church. The records show that he began working in 1780 and ended in 1813. In 1804 Ned was sold land which shows that he eventually became a free man. He was also given a headstone upon his death. Jeremiah Osborn, Ned's enslaver, resided in the White House on the corner of Woods Lane and Main Street. Ned's plaque is located outside of the large White House.

Rose and Sharper

Rose and Shafar were enslaved by Captain Mathew Mulford. The records document the adult baptism of Rose on May 3, 1724. The East Hampton Town Records V. 5 describes Rose as a "negro woman servt." The birthdate and death date of Rose are unknown. Sharper, also recorded as Shafar, was baptized as an adult on March 29th 1724. The birthdate and death date of Sharper are also unknown. Capt. Mulford, Rose's and Shafar's enslaver, served in the Colonial Militia with his commision dated in 1728. Capt. Jeremiah Osborne's father, Thomas Osborne, gifted the plot of land to Mulford that holds Mulford Farms today. Both Rose and Sharper's plaques are outside Mulford Farms.

A New Monument for East Hampton

Amaia Astorr & Keira Atwell

East Hampton residents and tourists alike are familiar with the iconic Hook Windmill located on North Main Street at Pantigo Road, but what many do not know is that enslaved peoples build it.

In their continued efforts to raise awareness about the history of slavery on the East End of Long Island, the co-directors of the Plain Sight Project, Donnamarie Barnes and David Rattray, visited the Guild Hall Teen Arts Council. In our several discussions with the co-directors, the GHTAC collectively decided to help educate others about slavery in the best way we know how: through art.

During one of our meetings, Barnes shared that Hook Mill, the historic windmill in East Hampton, was built in part by an enslaved man named Shem. Upon hearing this, the TAC's idea for a public monument replicating East Hampton Village's most iconic landmark quickly arose, but with a twist.

The Guild Hall Teen Arts Council proposed a sculpture of the windmill, entirely made out of metal, resting on a foundation of broken tools and nails, standing about 7.5 feet total. The foundation of broken tools symbolizes the hardships of slavery and also highlights that enslaved people would often break tools as a form of covert rebellion. The primary function of the sculpture is to serve as a reminder that the successes of East Hampton were founded in part by the labor of enslaved people.

The Teen Arts Council also spent several meetings with artist JJ Veronis creating a project called Markers of Enslavement, where the teens took turns engraving metal plaques with names and information about specific enslaved people on the East End along with their enslavers. To put those skills to use and acknowledge the evolving work of the Plain Sight Project, the TAC came up with the idea to make the sculpture open to additions. The sculpture's foundation will also consist of a 'bed of nails' that will continue to grow as the Plain Sight Project identifies more enslaved persons and freed peoples from the 1600s to the mid-19th century. Each nailhead will have the initials of an identified enslaved person or a symbol representing an unknown name engraved into it by a TAC teen.

To streamline the sculpture's appearance, it will be made entirely out of various metals of similar colors. The accompanying plaque inscription will highlight the important work of the Plain Sight Project to expose the history of slavery on the East End of Long Island.

Photo: Durell Godfrey for The East Hampton Star

Two Poems

Delaina Sykes

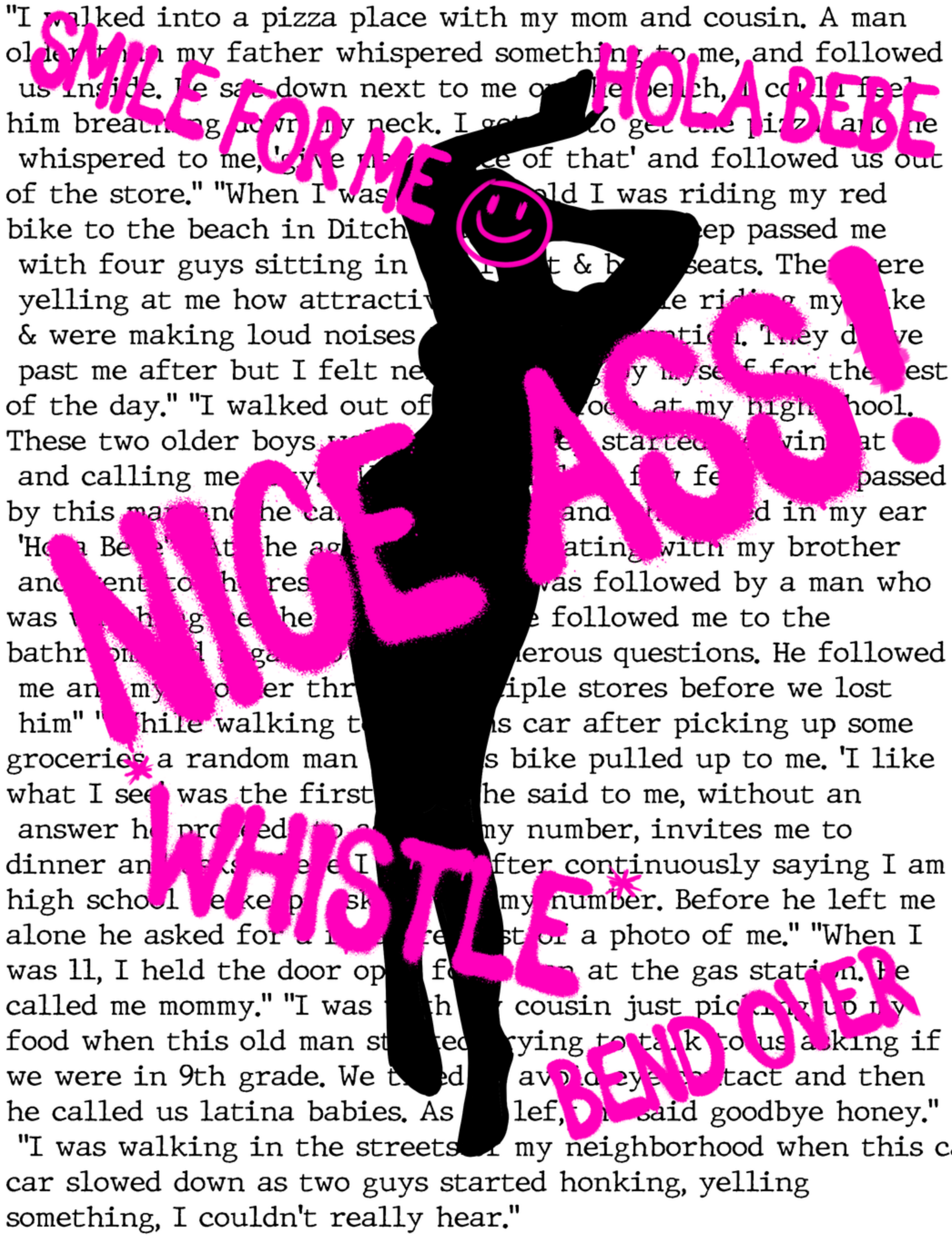
The inspiration for each of these poems came from a personal and emotional foundation of experience forming a response to the specific issues of racism and inequality that continue to follow us throughout history. I wrote the first poem after attending a protest during the spring and summer months of 2020, when the Black Lives Matter movement started to gain traction in the media. The second poem, as the title indicates, was inspired by the events that took place prior to President Biden's inauguration. My phone was being flooded with notifications referencing the news of the storming of the capitol, and as an emotional outlet I took to writing. These poems share a basis of foundation in an individual's reaction to and the emotional implications they may hold toward current political events -- and each of them refer to the inequality and lack of accountability that continue to plague American society.

#BLM

Don't let a black man's death
Be a white man's pride
This is a revolution
And we will not be silenced
They may not listen
Until it comes from a white man's
mouth
But we will not put down our signs
Until they put down their guns
Being peaceful does not mean
We are not fighting to be equal
Murder has made their wallets fatter
And that's why we're crying
"Black lives matter!"

JANUARY 6, 2021

You held a gun to their head
Even though they were holding up their hands
You held a gun to their head
Even though they were laying face down on the ground
You held a gun to their head
Even though they were taking their last breath
Where are you now
That the capital has been breached
Where are you now
That armed white supremacists are roaming the streets
Apparently an assault rifle in the hands of a domestic terrorist
Isn't as threatening as a peaceful activist
People are dying in a fight
A fight for their basic human rights
You're willing to take away our democracy
Despite being a country built on the idea of being free
All because Donald Trump wouldn't condemn white supremacy


SMILE FOR ME
HOLA BEBE
NICE ASS!
WHISTLE
BEND OVER
"I walked into a pizza place with my mom and cousin. A man
my father whispered something to me, and followed
down next to me
him breat neck. I
whispered to me, of that' and followed us out
of the store." "When I was ld I was riding my red
bike to the beach in Ditch ep passed me
with four guys sitting in seats. The
yelling at me how attracti
& were making loud noises
past me after but I felt
of the day." "I walked out of
These two older boys
and calling me passed
by this and in my ear
with my brother
was followed by a man who
was followed me to the
bathr questions. He followed
me an iple stores before we lost
him" hile walking t s car after picking up some
groceries a random man s bike pulled up to me. 'I like
what I see' was the first he said to me, without an
answer h my number, invites me to
dinner an fter continuously saying I am
high school my number. Before he left me
alone he asked for a photo of me." "When I
was 11, I held the door op at the gas stati
called me mommy." "I was cousin just
food when this old man st to us asking if
we were in 9th grade. We t and then
he called us latina babies. As lef, said goodbye honey."
"I was walking in the streets my neighborhood when this c
car slowed down as two guys started honking, yelling
something, I couldn't really hear."

OBJECT TO OBJECTIFICATION

Women of color are too often the targets of sexualization — and it must stop now

By Kym Bermeo

As a woman, one must be accustomed to the degrading and sharp "compliments" one receives daily. From a young age, girls are told that their bodies are a distraction to little boys in the classroom and they realize early on that their bodies are on display and open to commentary on the street. This story is true for all women, but most often, those who receive this treatment are Black and Brown women. According to Stacy L Smith's study on diversity in entertainment, Latina characters appear in sexualized attire 39.5% of the time, which is 4.7% more likely than white women. Black women are also degraded on-screen, appearing in sexualized attire 29.5% of the time. Overall, female characters fill 28.7% of speaking roles in films but are 4.5 times more likely to appear in sexy clothing than men are. Women are also 3.1 times more likely to appear nude than men (Taylor).

This treatment is nothing new. It is ingrained in the framework of American society and rape culture. As far back as the founding fathers, the sexualization of Black and Brown women was prevalent. Thomas Jefferson was often quoted describing Black women as "having an unlimited and undiscriminating sexual capacity" (Holmes). Enslaved women were often considered the most capable "breeders" and were bought and sold based on their reproductive efficiency (Holmes). The country's foundation is accompanied by the idea that Black and Brown women are merely sex objects. Even after the 17th century, this sexualization is still prevalent.

On the street, women of color (WOC) are a large target for sexual commentary from men (Observer). The men come from all races, but they disproportionately target WOC with catcalling and street harassment. Society defends these men by labeling catcalling as harmless flirting. However, this label is not shared by WOC, who are on the receiving end of these "compliments." It is not uncommon for this "harmless" action to turn dangerous, as "a majority of Black women can recount experiences in when they told a man they were not interested and they were followed home" (Observer). Unfortunately, there is still a widespread perception that form-fitting clothes are ways women put "themselves and their curves on display" (Observer), and because of that, WOC should expect and accept the attention.

The normalization of these actions is not surprising as the idea that WOC are sexual objects is a fairly common trope in the media we consume. Take the case of actress Sofia Vergara from "Modern Family;" her character supports offensive and outdated stereotypes and normalizes the trope of the hypersexual "spicy Latina" (Valdez).

Often, Black and Brown women will be used as eye candy in film and media. Even in the fashion industry, including Halloween costumes, many of these outfits and costumes sexualize women from numerous communities, especially the indigenous community. The media feeds into the idea that a woman's body, especially a Black or Brown woman, is inherently sexy and sexual.

This normalization on the street and in the media needs to be eliminated for change to occur finally. The hashtag #Stopstreetharassment has been a resource used to bring light to this issue and is helping protect these women from street harassment. Curves are natural and normal and do not justify the sexualization of WOC. The bodies of WOC are not sexual for just existing, which is a lesson that all must learn.

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INTERVIEW
MEAH PACE

Photo: Jessica Dalene Photography

During a week-long in-school residency with Guild Hall, Meah Pace, a singer, songwriter, social activist, and Resistance Revival Chorus member, spread her social activism to choir students at East Hampton High School, who then joined her and the entire Resistance Revival Chorus in performance. We have been privileged enough to sit down with Pace, and open up a larger conversation on her creative upbringing, and her influence in changing the hearts and minds of people all around the world. She has also given insight into her personal experiences and hardships that she has faced that continue to inspire her to evoke change.

Questions crafted by: Nora Conlon & Daniel Piver
Interview by: Daniel Piver

Daniel: I remember reading that you were born in Maryland, and I was wondering how your upbringing in that community was influential in your current social activism.

Meah: That's a great question! I grew up in Clinton, Maryland, and I was a member of my local Baptist church and that's where I first got into my choir. We learned music in the oral tradition and the elders taught us songs. A lot of those songs were derived from the civil rights movement and gospel songs from years ago. So that's how I sort of started community singing. As I moved up in life and went away to school, I ended up singing in different types of organized singing groups, but when I made it to New York, after the women's march, the Resistance Revival Chorus was formed and that was sort of the moment when my singing met activism. I did not consider myself an activist before that. Yes, I had done things like participate in helping prepare for the million man march for some of my friends and I had voted before obviously, but I had never really done true activist work. Post Donald Trump, I think people everywhere started to turn into activists. For me personally, I needed a space where I could come together and use my voice and use music in a way to fight against injustice. So that's the space where I was comfortable, right in that musical space.

Daniel: Was music always this space for you? Is that why you wanted to pursue it?

Meah: Absolutely. I remember even when I was just a little girl going out onto the playground and hearing a song on the radio or seeing it on TV and just going outside and singing in front of whoever I could find on the playground. Wanting to perform so bad. The concept of being good or not good didn't even cross my mind. I just wanted to open my mouth and sing for people. Then I got into dance and that was a similar passion for me. I wanted to perform for other people because I realized that it just made people happy and I wanted to be in the room where people were excited and happy that I was there.

Daniel: I understand that you were the captain of the cheerleaders for the Baltimore Ravens and I was wondering if that affected your leadership skills, cause I would imagine that's a really big role to fill.

Meah: Absolutely. Being a captain on the Baltimore Ravens cheerleading team was an honor. It was one of the very first cheerleading teams for that organization so I was part of developing the team and figuring out what the leadership would even look like. We were an all-gender team so it wasn't just girls. It was just a place where I felt supported in figuring it out, but I definitely learned

that the best way to be a good leader for a group that large and a group that talented is to know how to be a member of a team, how to work with others, take direction, and understand that we are all in this together even though I am probably the one talking the loudest usually!

Daniel: Would you say that your experience as head cheerleader has influenced you as a leading member of the Resistance Revival Chorus?

Meah: Absolutely! That's a really great point. Being vocal in general was something that I had to develop over time. I was sort of a shy young person. I didn't date in high school and things like that. I really kinda had to come into my own voice later in life. Public speaking was not something I did very much of until I was in my 20s. Cheerleading definitely helped me physically find my voice and feel comfortable hearing my own voice and find confidence in the way that I spoke to other people. I became more confident in my abilities to speak to people in a way that would motivate them and make them feel respected and capable and joyful. So, I definitely had to learn that over the years, but it really really helped with being a leader in the chorus.

Photo: Joe Brondo for Guild Hall

Daniel: Can you tell me a little bit about your history with call-and-response singing? I realize that that's a really big part of the Resistance Revival Chorus.

Meah: Absolutely! So in the Resistance Revival Chorus, we believe that as the poet Toy Daracot tells us, "Joy is an act of resistance," and part of that joy is coming together and singing in community with other people. The reason that call-and-response works so well for groups of people is that call-and-response music is specifically made for groups. It's made for lots of people, not just one person. So yes, music is one way to protest, it's one way to build community, but call-and-response specifically is made for everyone to join in. Also, a person doesn't have to be able to read sheet music to participate in call-and-response. Teaching and learning in the oral tradition is something that is meant for everyone. It's inclusive. A person doesn't even really need to be able to read the English language to learn a call-and-response song. So, it kind of takes those barriers down and leaves it open to everyone.

Daniel: How did you initially bridge the gap between your creative work and your social and political goals? Were you able to make a really big difference?

Meah: Absolutely! I feel like once I found such a welcoming space in the art and activism intersection, I wanted to encourage others to do the same thing. We don't all have to be professional musicians or public speakers or activists or anything. We all have a voice and it's okay to use it. I have found that the music part of it was just infectious. People love to sing even if they are not in a choir. People just love to sing and clap their hands and hear music and see people perform music. So, I've found that it really is a major motivator. Once I became a member of the chorus it took several marches and direct actions where we would show up to events and speak and sing for social justice. It took several of those events for me to really understand that we are not just performing for people and that we are making a change. We are out here changing things. Changing policy, changing hearts and minds, and really opening up the floor for conversations and getting messages out there that people might have not received in other ways. Music and song; actual humans singing songs is such a powerful tool for making change.

Daniel: What is the main message that you've been trying to get across the whole time? What is something you feel so empowered by that it makes you drive forwards?

Meah: Phew! That like hit me hard. There's so much driving this, but I'd say, I just want to make things better for myself and for other people. You know? We look around each other every single day and there's so much going on in the world. Terrible, terrible things,

Photo: Jessica Dalene Photography

and now that we have social media and mass media we can see what's going on in other towns and other countries. We can see it and hear it and it hits us even harder because it's so available to us nowadays. I feel that now that we have all of these outlets for communication. For art, for sharing on social media, for TV and radio, we can use that to bring positive messages. We can actually show people what unity looks like, what inclusivity looks like, and what getting together and doing the work looks like. I believe that that's infectious. We can spread that around just by doing it and being it and walking the walk. And when others see that, I'm finding that people are saying "Wow, it's not so hard to speak to someone in this way respectfully. It's not so hard to learn about another culture and be friends with someone who doesn't look or speak like you. It's not so hard." So yeah, I'm just hoping for a change for everyone.

Daniel: Do you feel like you had a personal experience aside from just getting involved that really drove you to do such things in the Resistance Revival Chorus?

Meah: There are so many experiences. But there have been times in my life where I've just felt invisible in the world. I've walked through different paths in life and said, "Wow if only someone knew that I was just like them. If only someone knew that I love their children just as I love the children in my own family." I've been followed around grocery stores, even to this day! In my heart, I'm like, "wow if that person only knew that I'd go help them raise money for their grocery store instead of stealing from them!" If that person only knew. It's sort of those mundane everyday experiences in my life that have just motivated me to continue to push forward. I know things will get better. I have had conversations with people in my family and my grandmother told me about a time when she couldn't even vote. She wasn't allowed at the polls, and now she just turned 90 and she's gone to the polls with me several times in her late 80s. She's still voting and she's gonna vote as long as she can walk! So yeah, those life experiences really keep me motivated.


Photo: Jessica Dalene Photography

RESISTANCE REVIVAL CHORUS AT GUILD HALL

Lead Sponsor: Bobbie Braun-The Neuwirth Foundation

Additional Support: Dian Liu Miujison and Jonathan Miujison.

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Photo: Joe Brondo for Guild Hall

ABOUT GHTAC

Founded in the Spring of 2017, Guild Hall's Teen Arts Council (GHTAC) is a group of motivated and creative young people working as paid employees of Guild Hall to inspire their peers to develop a passion for and voice within the contemporary arts, and to advance their own artistry through devising, producing, and participating in imaginative happenings, public programs, and special projects.

Current Members

Amaia Astorr
Keira Atwell
Kym Bermeo
Brianna Calle
Alma Chicon-Espinoza
Nora Conlon
Silas Jones
Gigi Lama
Scarlett Lavin
Siena Link-Morse
Lillian McGuire
Andrew Merkert
Sofia Nagle
Daniel Piver
Dakota Quackenbush
Zanzy Rice-Reeves
Matthew Rosario
Delaina Sykes
Colin Tyrrell
Jamie Daniela Villa
Eli Wolf

The Guild Hall Teen Arts Council is sponsored by Clifford Ross and Nicolette Donen, and Saunders & Associates.

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November 1767 A.D.

Aaron Isaacs Jr to a pair of Shoes Sold & Cr		0	10
Sarah Isaacs to a pair of Shoes mended		0	11
Abraham Millen to a pair of pumps Sold		2	6
Elizabeth Isaacs to a pair of Shoes Sold & Cr		1	9
Esther Isaacs to a pair of Shoes Sold & Cr		1	6
Capt David Mulford to a pair of Shoes		0	0
Capt David Mulford Negro Nat to a pair of Shoes		6	6

December 1767 A.D.

Capt David Mulford Life to a pair of Shoes		6	6
David Mulford Jr to a pair of Shoes Sold		2	0
Nehemiah Hunting Jr to a pair of Shoes		5	6
Capt David Mulford Daughter to a pair of Shoes Sold		1	6
Capt David Mulford Negro David to a pair of Shoes Sold		2	0
Capt David Mulford Negro Gorell to a pair of Shoes		0	6
Nathaniel Hunting Jr Daughter to a pair of Shoes Sold		1	6
Nathaniel Hunting Jr Daughter to a pair of Shoes Sold		1	2
Walter Mulford to a pair of Shoes Sold		1	6
David Mulford in to a pair of Shoes		1	6
Silas Gardiner to a pair of Shoes		6	6

January y^e 1768

Capt David Mulford Child to a pair of pumps	2	0
Capt David Mulford to a pair of shoes sole	2	0
Capt David Mulford Daughter to a pair of Shoes sole & heel taps	1	6
Capt David Mulford Negro Gairl to a pair of Shoes sole	1	6
Matthew Mulford Jun to a pair of Shoes sole	1	
Capt David Mulford Daughter to a pair of Shoes heel taps		
Capt David Mulford Negro Child to a pair of [illegible] pumps	2	
Capt David Mulford Negro [illegible] to a pair of Shoes sole	2	
Capt David Mulford Daughter to a pair of Shoes sole	1	
Capt David Mulford Daughter to one Shoe sole	—	0

February y^e 1768 AD

David Mulford Jun to a pair of Shoes sole	2	
Capt David Mulford Negro [illegible] to a pair of Shoes sole & heel taps	2	
Capt David Mulford Negro [illegible] to a pair of Shoes heel taps		0
Capt David Mulford Negro Garll to a pair of Shoes heel taps	1	
Capt David Mulford Daughter to a pair of Shoes		4
Matthew Mulford Jun to a pair of Shoes		6
Capt David Mulford Wife to a pair of Shoes sole heel taps	2	
Capt David Mulford Daughter to a pair of Shoes		5

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