



Figure 1. Pepón Osorio, *Scene of the Crime (Whose Crime?)*, 1993. Mixed-media and video installation as shown at the 1993 Biennial Exhibition, Whitney Museum of American Art, New York. Collection of the Bronx Museum of the Arts, New York. Photography by Frank Gimpaya; image courtesy of Pepón Osorio.

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Figure 10. Patti Bradshaw (left), Mari Martin, and Beti García in *Cocinando*, PS1, New York. Set design by Pepón Osorio. Photography by Tom Brazil; image courtesy of Pepón Osorio.

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Figure 11. Merián Soto and Pepón Osorio in front of Osorio's set for *Wish You Were Here*, 1987. Photography by Paula Court; image courtesy of Pepón Osorio.

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Figure 12. Merián Soto and Pepón Osorio in *Wish You Were Here*, Whitney Museum at Philip Morris, New York, 1987. Set design by Pepón Osorio. Photography by Juan Del Hierro; image courtesy of Pepón Osorio.

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Figure 13. Sam Yip (left) and Mari Martin in *No Regrets*, Performance Space 122, New York, 1987. Set design by Pepón Osorio. Photography by Dona Ann McAdams; image courtesy of Pepón Osorio.

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Figure 14. Ritangela Spadola (left), Lori Brungard, and Evelyn Velez Aguayo in *Broken Hearts*, Dance Theater Workshop, New York, 1990. Set design by Pepón Osorio. Photography by Tom Brazil; image courtesy of Pepón Osorio.

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Figure 16. Pepón Osorio, *La Cama*, 1987. Mixed-media installation; bed, 75 x 57½ x 81½ inches. Collection of El Museo del Barrio, New York. Photography by Tony Velez; image courtesy of Tony Velez.

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Figure 17. Pepón Osorio, *La Cama* (detail of bedpost), 1987. Mixed-media installation; bed, 75 x 57½ x 81½ inches. Collection of El Museo del Barrio, New York. Photography by Tony Velez; image courtesy of Tony Velez.

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Figure 18. Pepón Osorio, *La Cama* (artist's portrait), 1987. Mixed-media installation; bed, 75 x 57½ x 81½ inches. Collection of El Museo del Barrio, New York. Photography by Tony Velez; image courtesy of Tony Velez.

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Figure 19. Pepón Osorio, *El Chandelier*, 1988. Mixed media, 78 x 48 x 48 inches. Collection of the Smithsonian American Art Museum, Washington, DC. Photography by Tony Velez; image courtesy of Tony Velez; image courtesy of Tony Velez.

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Figure 20. Pepón Osorio, *Scene of the Crime (Whose Crime?)* (living room), 1993. Mixed-media and video installation as shown at the 1993 Biennial Exhibition, Whitney Museum of American Art, New York. Collection of the Bronx Museum of the Arts, New York. Photography by Frank Gimpaya; image courtesy of Pepón Osorio.

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Figure 21. Pepón Osorio, *Scene of the Crime (Whose Crime?)*, 1993. Mixed-media and video installation as shown at the 1993 Biennial Exhibition, Whitney Museum of American Art, New York. Collection of the Bronx Museum of the Arts, New York. Photography by Frank Gimpaya; image courtesy of Pepón Osorio.

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Figure 22. Pepón Osorio, *Scene of the Crime (Whose Crime?)* (dining room), 1993. Mixed-media and video installation as shown at the 1993 Biennial Exhibition, Whitney Museum of American Art, New York. Collection of the Bronx Museum of the Arts, New York. Photography by Frank Gimpaya; image courtesy of Pepón Osorio.

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Figure 23. Pepón Osorio, *Tina's House* (front view), 2000. Traveling installation made of wood, resin, foam, plastic, acetate, paint, photos, figurines, miniature furniture and objects, lights, and electrical cord, 20 x 28 x 17 inches. Collection of the Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio. Image courtesy of Ronald Feldman Fine Arts, New York/www.feldmangallery.com.

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Figure 24. Pepón Osorio, *Tina's House* (side view), 2000. Traveling installation made of wood, resin, foam, plastic, acetate, paint, photos, figurines, miniature furniture and objects, lights, and electrical cord, 20 x 28 x 17 inches. Collection of the Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio. Image courtesy of Ronald Feldman Fine Arts, New York/www.feldmangallery.com.

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