

Alexa Reyes

Design Portfolio

I am a multimedia artist born and raised in New Jersey graduating with a BFA in design from the Mason Gross School of the Arts with a minor in Women's and Gender Studies.

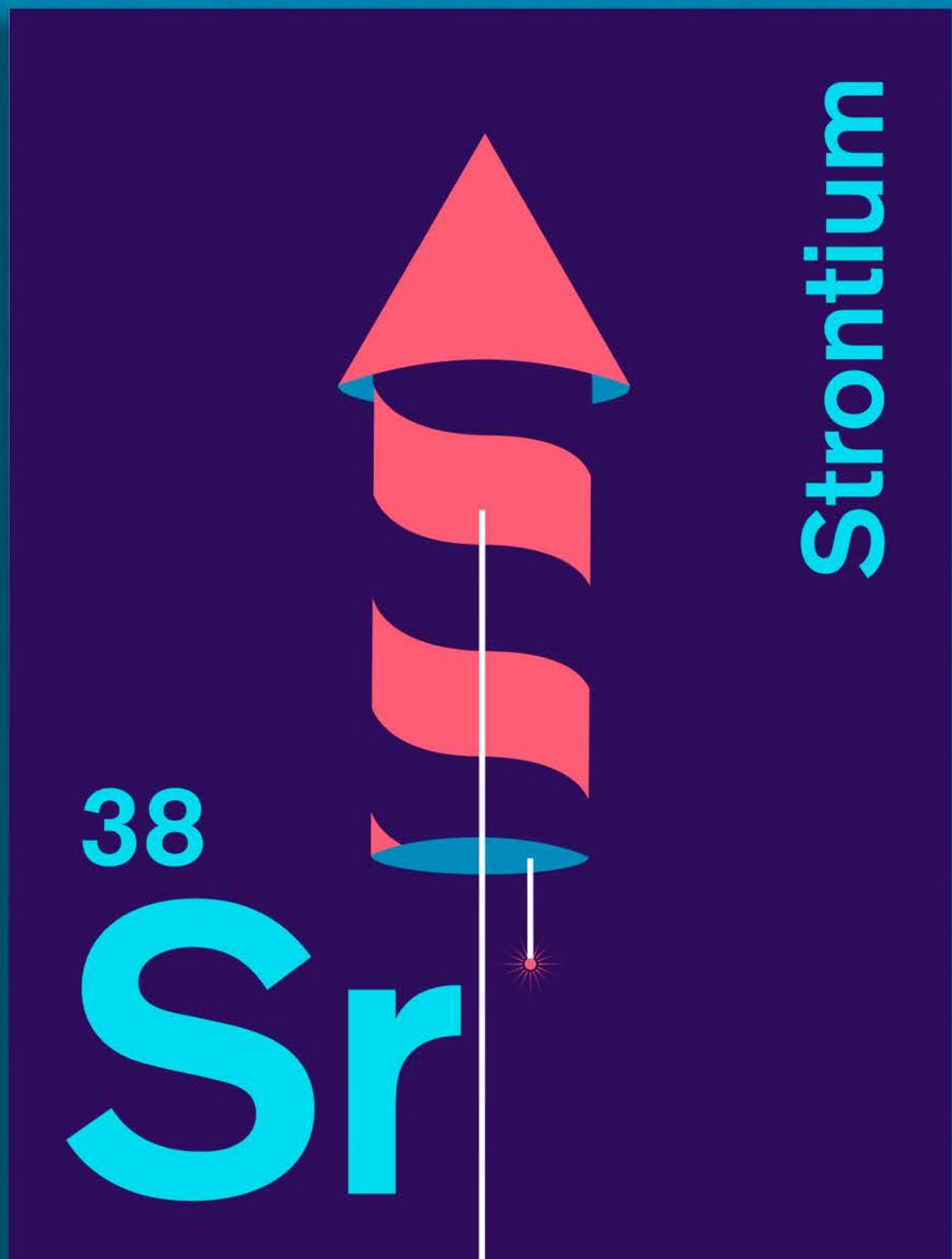
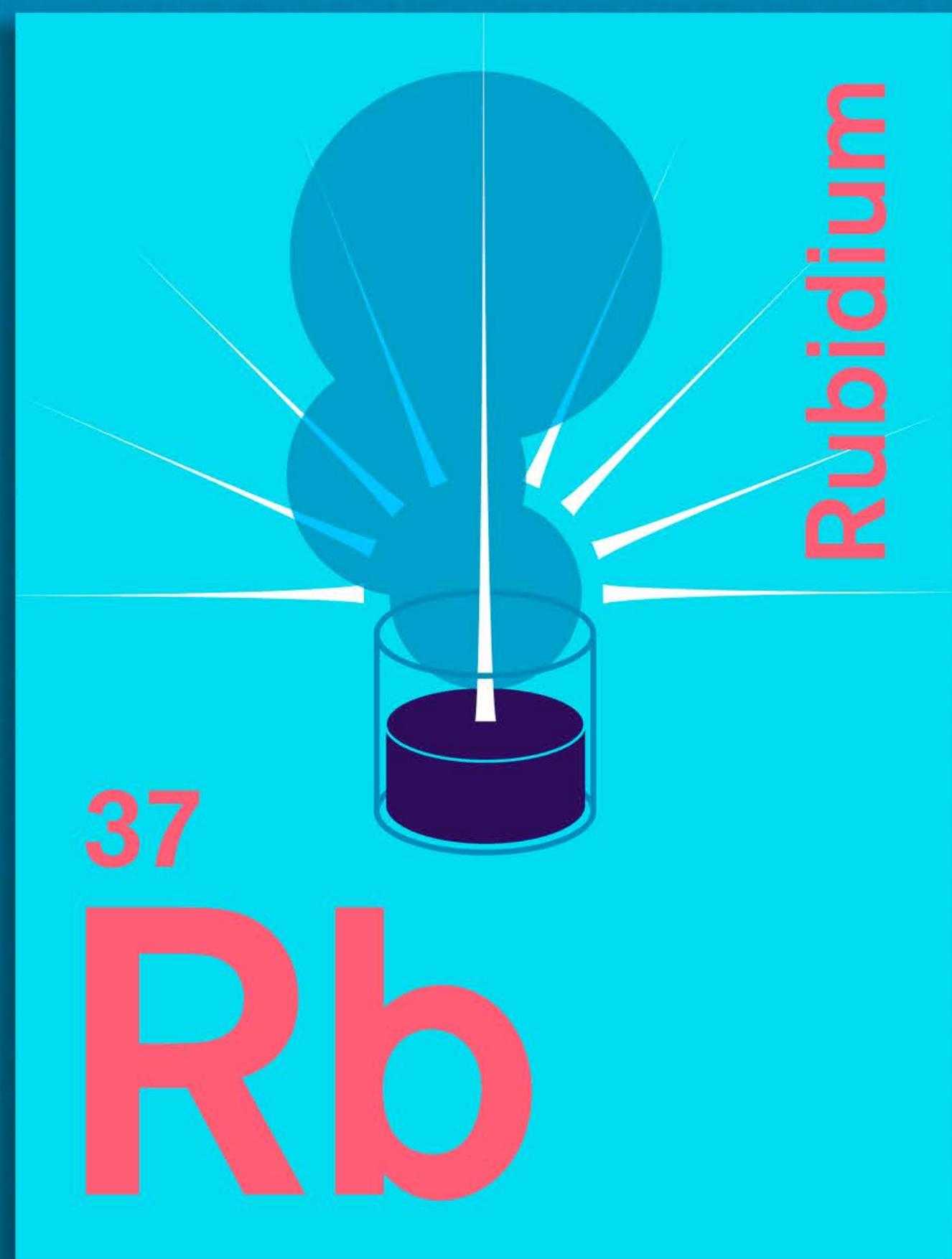
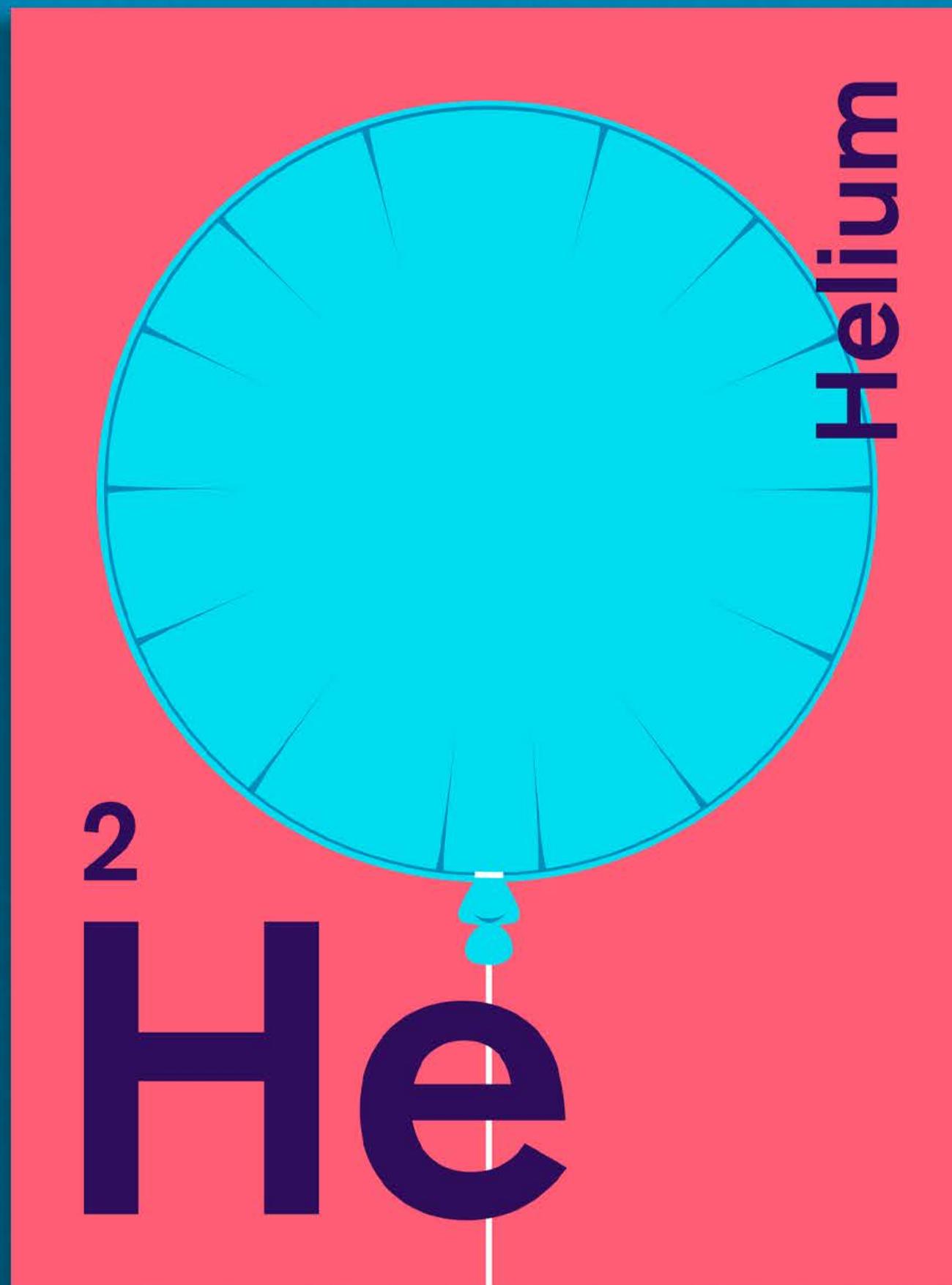
My work has come out of an exploration of my affinity to see from every perspective I possibly can in order to better understand where another person's point of view comes from. A lot of my work throughout the past 4 years can be summarized by themes regarding the shared experiences of marginalized people and how to speak up and about the issues within them through advocacy in art. I explore interpersonal connections, the dichotomy between empathy and capitalism, and the self-image. I'm inspired by my personal relationships with institutions and my ability to analyze them more deeply throughout my time studying at Rutgers.

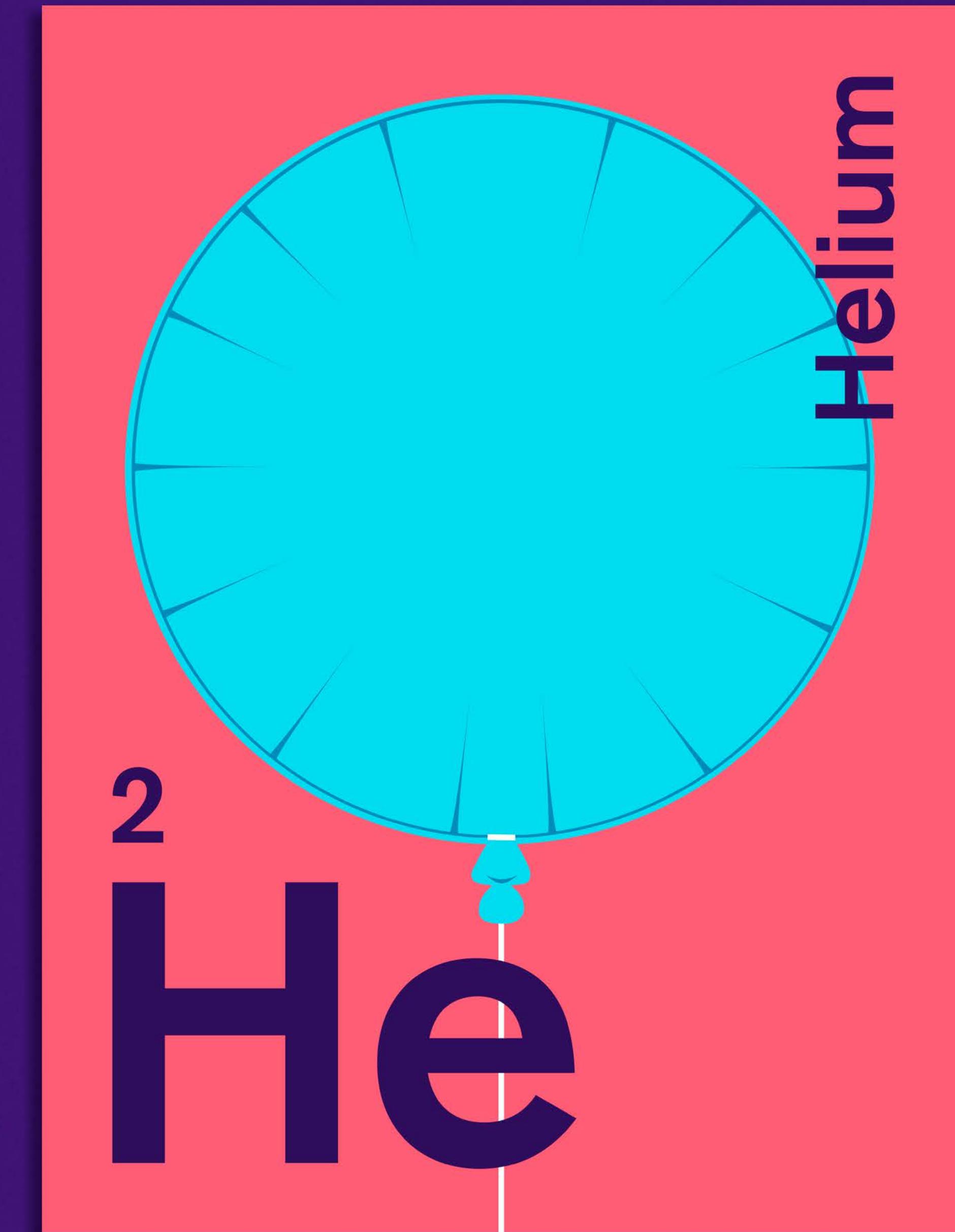
Explosions

Poster Series
April 2019
18 x 24 in

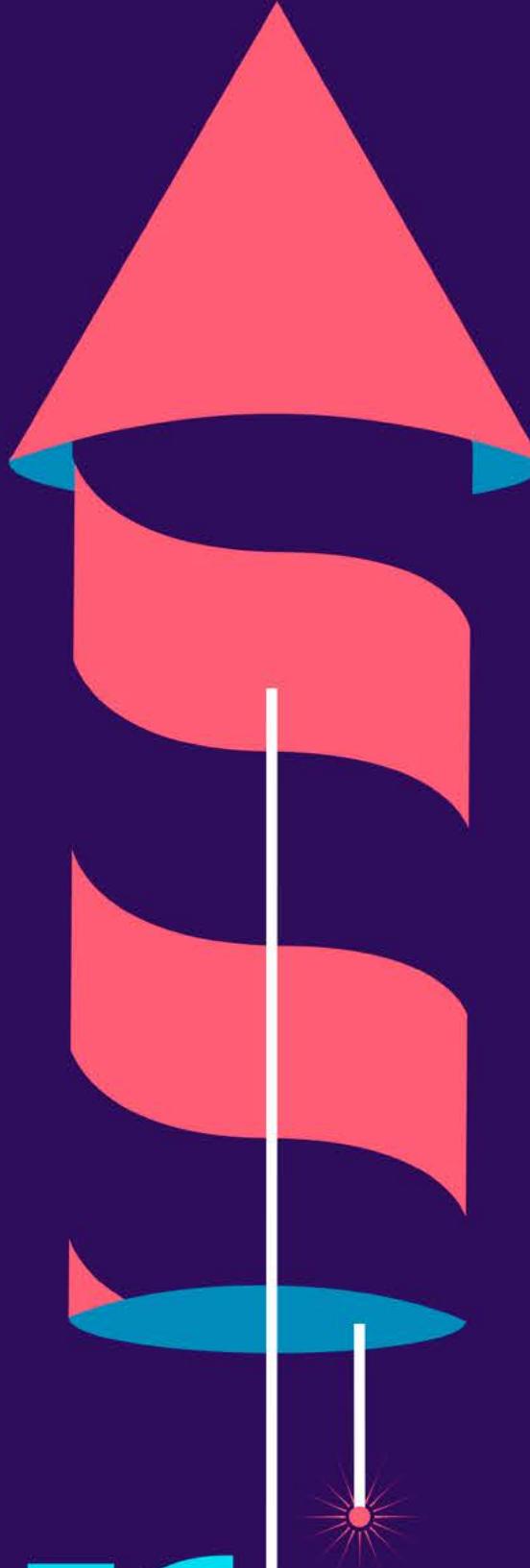
Prompted to gather a set of three elements related to each other, Explosions is connected by their reactive qualities; The three periodic elements helium, rubidium, and strontium are illustrated in a triptych of posters.

The posters illustrate simple geometric imagery of the easily recognizable objects the chosen elements could be found being used in or with, so to serve as a informational project as well.

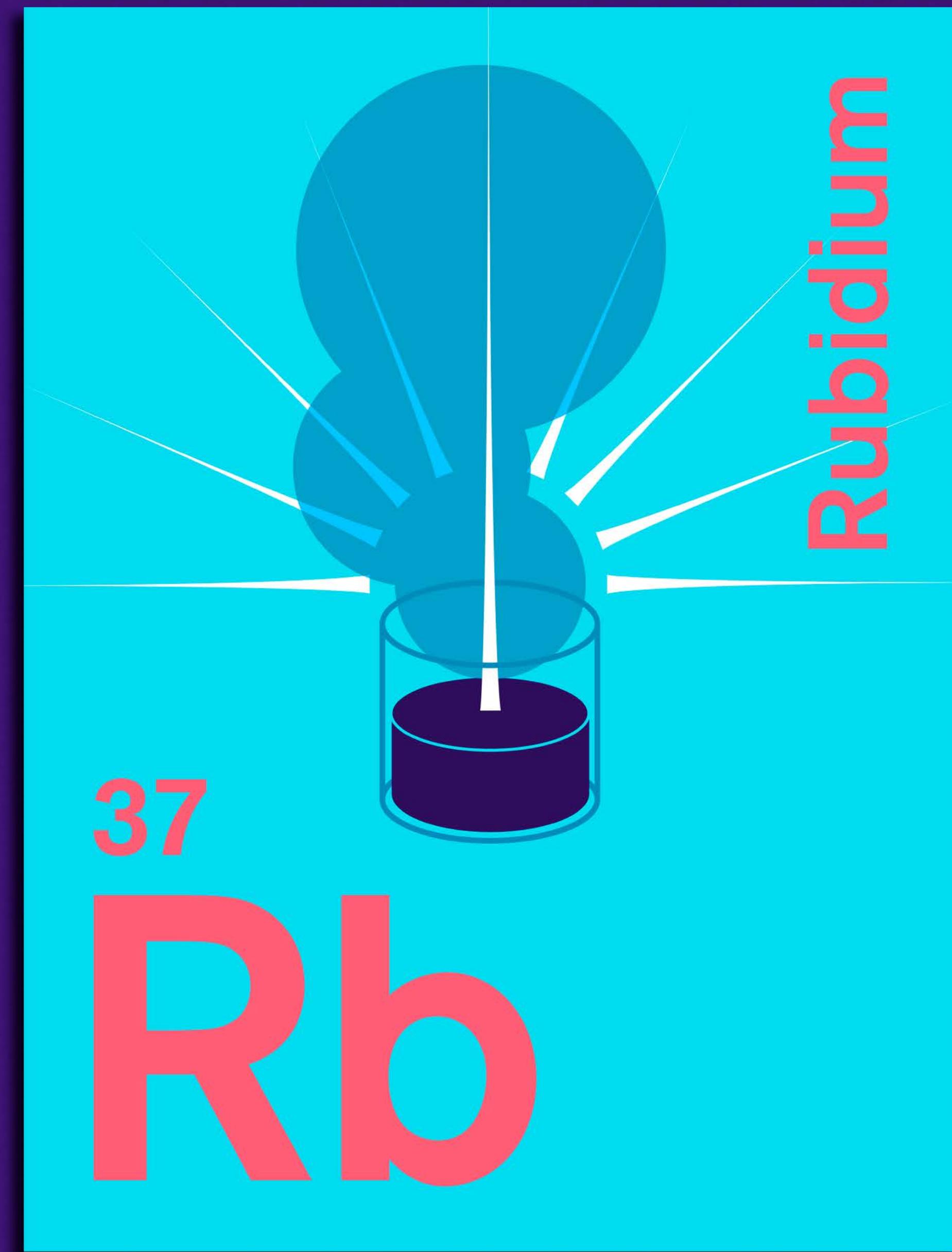




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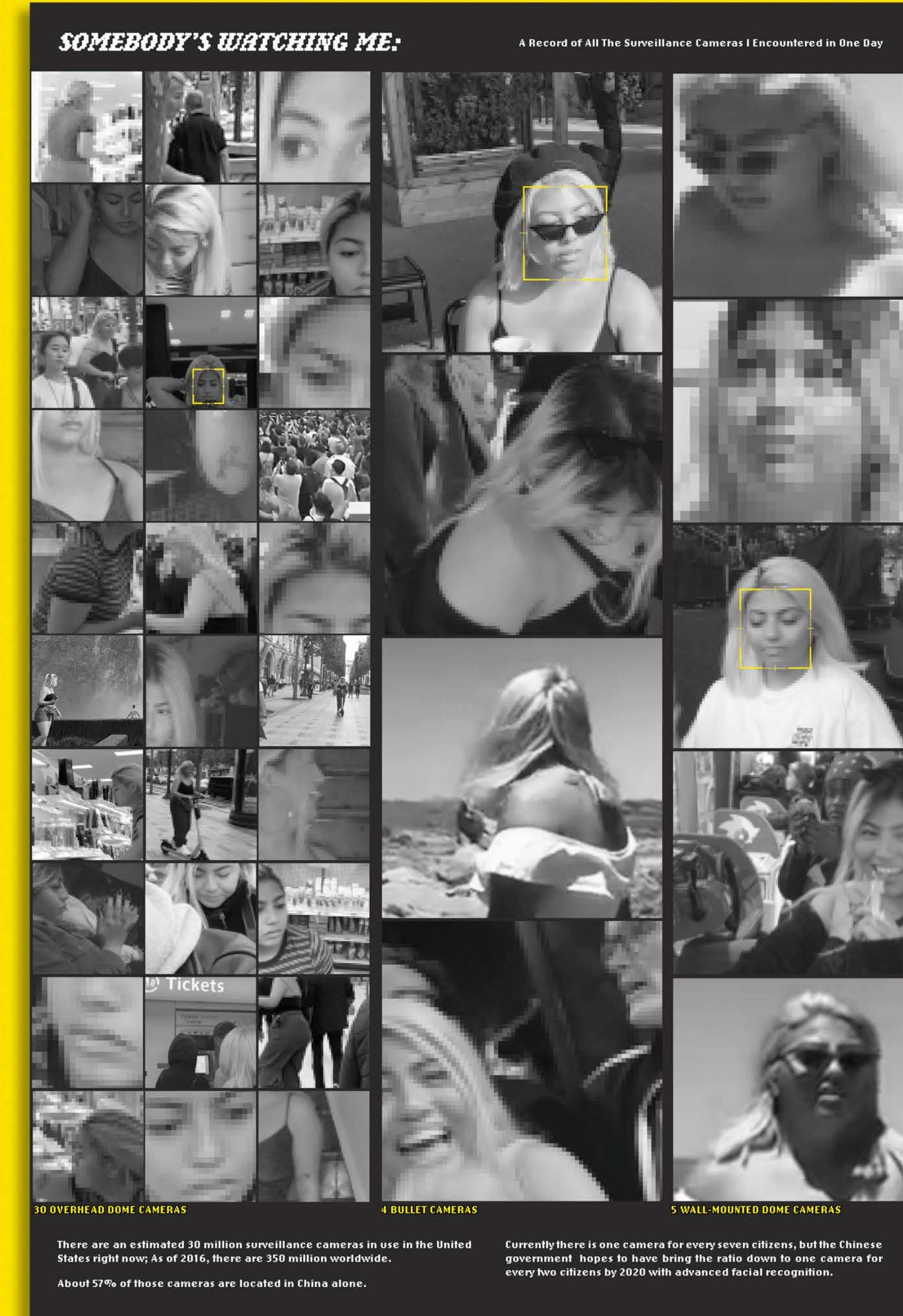
Strontium



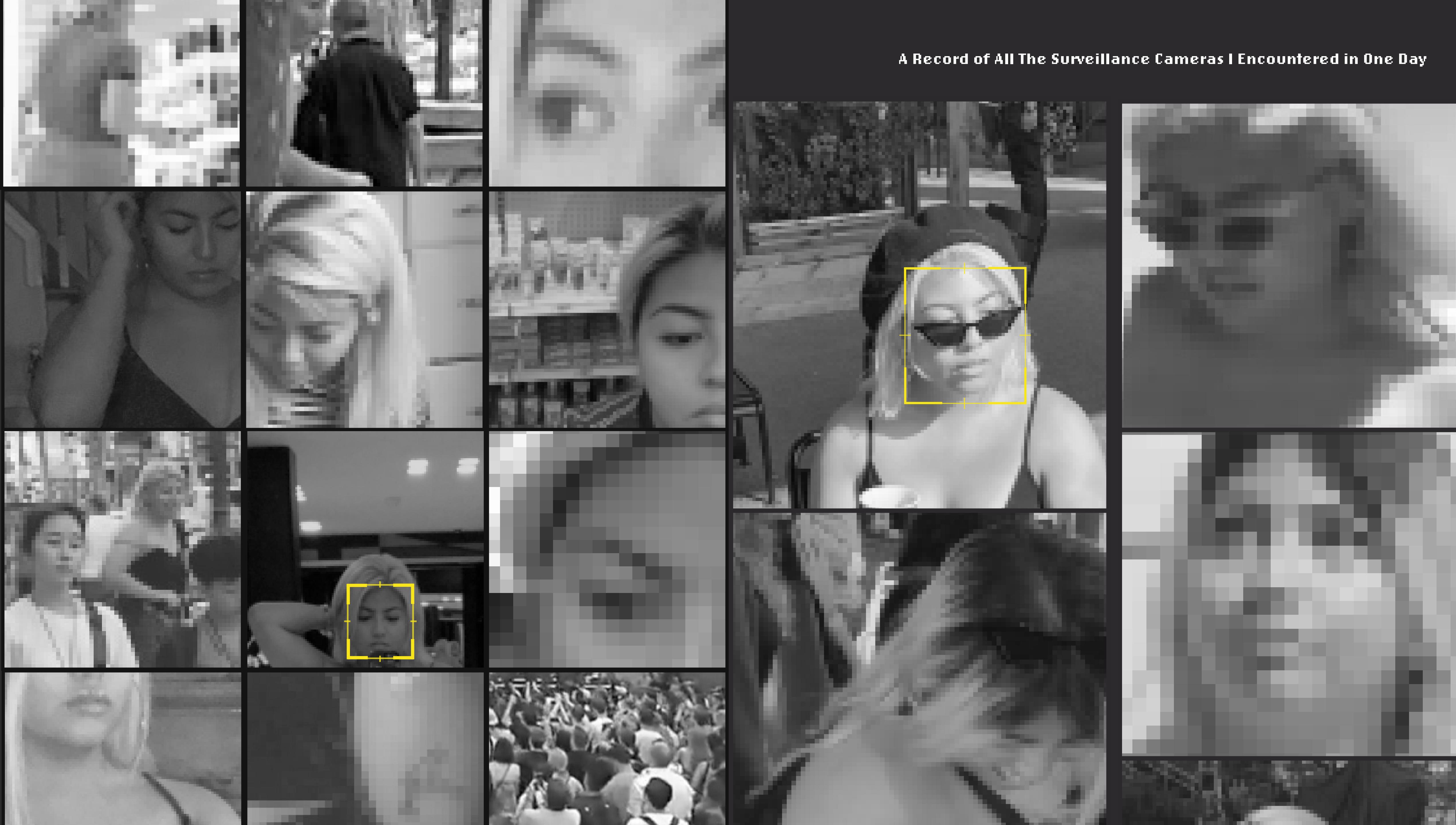
Somebody's Watching Me

Infographic Poster
September 2019
16 x 24in

Using data collected from a single day in my life, Somebody's Watching Me visualizes the amount of surveillance cameras that I knowingly had seen and was seen by. This project was inspired by the conflict in Hong Kong regarding facial recognition cameras at the time of development.



A Record of All The Surveillance Cameras I Encountered in One Day





30 OVERHEAD DOME CAMERAS

There are an estimated 30 million surveillance cameras in use in the United States right now; As of 2016, there are 350 million worldwide.

About 57% of those cameras are located in China alone.



4 BULLET CAMERAS

Currently there is one camera for every seven citizens, but the Chinese government hopes to have bring the ratio down to one camera for every two citizens by 2020 with advanced facial recognition.



5 WALL-MOUNTED DOME CAMERAS

Vatnajökull National Park Identity

Location Branding Identity
October 2019

A World Heritage Site is a landmark or area with legal protection by an international convention administered by the United Nations Educational, Scientific, and Cultural Organization (UNESCO) World Heritage List. The sites are designated as having "outstanding value" to humanity under the Convention Concerning the Protection of the World Cultural and Natural Heritage. To be selected, a World Heritage Site must be a somehow unique landmark which is geographically and historically identifiable and has special cultural or physical significance.

Known for its massive glaciers, ice caves, snowy mountain peaks, active geothermal areas, and rivers, Vatnajökull National Park is a protected wilderness area in south Iceland centered around Vatnajökull glacier. Its universal value as a place of indescribable natural beauty has secured its spot on the UNESCO World Heritage List. My branding concept draws upon its sublime natural elements that fill its visitors with wonder and awe while still maintaining a graceful and polished personality.

VATNAJÖKULL
NATIONAL PARK



VATNAJÖKULL
NATIONAL PARK



The screenshot shows a website for Vatnajökull National Park. The header features a large, dramatic photograph of a glacier. Overlaid on the top right is the park's name "VATNAJÖKULL" in a large, white, sans-serif font, with "NATIONAL PARK" in smaller letters below it. In the top right corner of the header, there is a search icon, the text "English" and "Íslensku", and a small "+" button. The URL "visitvatnajokull.com" is visible in the address bar.

VATNAJÖKULL
NATIONAL PARK

visitvatnajokull.com

English Íslensku

About the park

Map

Melting Glaciers

Plan Your Visit

Contact Us

Shop

GALLERY



Jane Doe
65 Windfall Street
Sewell, NJ 08080
United States

Vatnajökull National Park
Skaftafellsstofa, 785 Öraefi, ICELAND

VATNAJÖKULL

NATIONAL PARK

Mr./Ms. Last Name
Address
City, State Zip Code

Dear Mr./Ms. Last Name,

We invite you to the grand re-opening ceremony of Vatnajökull National Park's cultural center on October 26.

This invitation is for Members-only. Vatnajökull's cultural center has had the pleasure of working with MGSA Design to kickstart an exciting re-brand. On October 26, we will celebrate the results of this year-long collaboration. We invite you to celebrate with us at the grand opening ceremony today and attend this exclusive Members-Only Event, which will include a private tour of the cultural center before it opens to the public, a cash bar, and a dance floor. Bring your best moves and dance the night away with live music and performances by DJ Diggs, DJ Spinna, and DJ Dorrian Missick!

As a Member, you will also enjoy a discounted ticket (or tickets, depending on your Membership level) to the grand opening ceremony and exclusive access all-year-round. Join now to receive early bird discounts on our most popular Membership levels and receive a free gift. Your Membership year promises perks like unlimited free admissions, exclusive Members-only hours, and more.

Thank you for becoming a Member at Vatnajökull National Park on October 26.

Warmly,

Alexa Reyes
Director of Graphic Design
Vatnajökull National Park

Vatnajökull National Park, Skaftafellsstofa, 785 Öraefi, ICELAND
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VATNAJÖKULL
NATIONAL PARK

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Director of Graphic Design

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Skaftafellsstofa, 785 Öraefi
ICELAND

www.vatnajokulsthjodgardur.is

whc.unesco.org/en/list/1604/



Dead Malls

Book Design
October 2019
8 x 5.5 in

The shopping mall has been a staple of American culture, peaking around the 1980s-1990s during a period rife with consumption. American success was embodied by the mall, booming with people meeting mass-produced product to create a moment of retail bliss as hundreds upon thousands of shopping centers would soon litter every suburban town in the country. As malls began to expand into areas of entertainment to accommodate the new demographic of teenagers, their efforts would soon be for naught, as an economic crash ravaged the United States during the retail apocalypse. Soon, the rise of online shopping and an eventual worldwide pandemic would drive the final nails of the shopping mall's coffin.

Inspired by the "Dead Mall" series by independent producer and filmmaker Dan Bell along with my own experienced as a retail service worker, Dead Malls seeks to document both a collection and a moment in history, as it encapsulates the exponential decline of the American mall and the evolution of capitalism in the 21st century.





Rolling Acres Mall
Akron, Ohio



East Brunswick Square Mall
East Brunswick, New Jersey



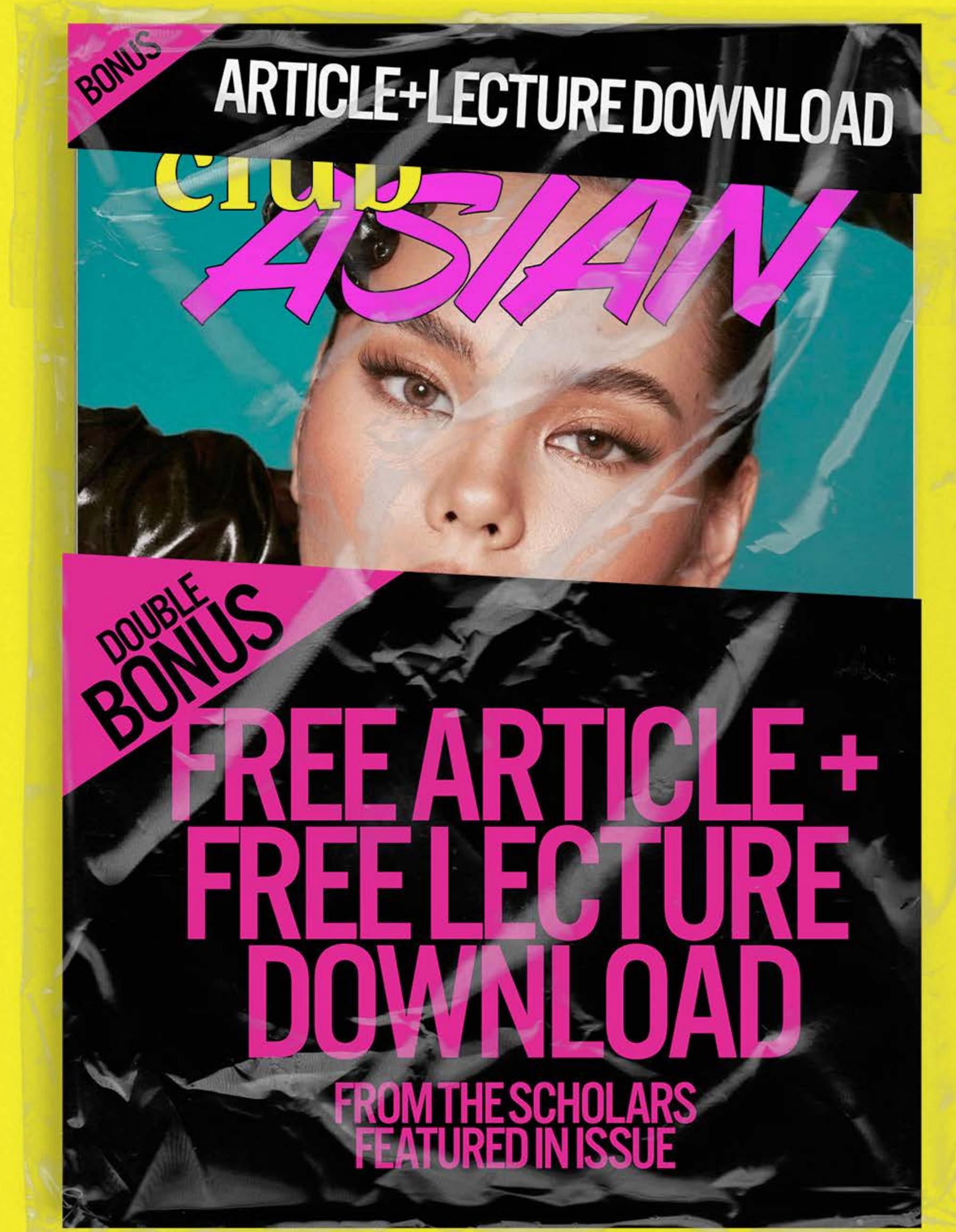
*Oak Hollow Mall
High Point, North Carolina*

(new) Club Asian

Magazine
February 2021
8.5 × 11 in

The Asian body has a very limited space it is allowed to occupy within Western media as a result of tense intercontinental relationships developed over hundreds of years in the contexts of war. Though Americans like to believe these harmful attitudes towards "Oriental" foreigners are a product of the past, it is more than obvious that these toxic sentiments linger within the modern everyday context of Western society.

(new) Club Asian aims to invite discussion and confront the long-standing phenomenon that is the commodification of the Asian body in the global market. Its form draws from pornographic magazines that were extremely popular in the 1970s-2000s that would eventually evolve into the massive online porn archive, as they marked the beginning of the oversaturation of pornography in Western culture. Asian bodies have continually been perpetuated to be objects of White pleasure at the hands of Asian stereotyping and fetishization. Its satirical design is meant to subvert the expectations of a typical pornography viewer in an effort to confront one's own shortcomings as a consumer of persevering colonialism and thus inspire self reflection, education, and change.



TRACING THE HISTORY OF AFETISH

The Madame Butterfly Effect

Written by Patricia Park
Illustrations by Juliana Wang
July 30, 2014

"I can't compete with an Asian chick," says the comedian Amy Schumer. When a buxom, blue-eyed, blond—a type that launched a thousand wet dreams—signals a certain shift in our culture's preferred sexual tastes, it's hard not to notice. In her act "Mostly Sexy Stuff"—one of Comedy Central's most-watched stand-up routines of 2012—Schumer lets off all the reasons she can't contend: Asian women are good at math, they have "naturally silky hair," they cover their mouths modestly when they laugh, "cause they know men hate when women speak." But trumping all of that? Asian women have been described in the *New York Times* as having a "lesbielike focus on sex and sexual politics" yet her Asian-chick joke merely echoes already hackneyed stereotypes of Asian female anatomy.

This perception of our bodies had been news to me some 15 years ago, when I visited a friend at his MIT frat house. His fratmates—adhering in every way to the MIT stereotype (brainy, gadget-driven, perhaps involuntarily celibate)—proceeded to inform me of all the ways Asian women were desirable. As they deconstructed the female body, they ticked off features like they were taking inventory: Asian women had dark eyes, straight black hair, petite frames, and small hands (which, in the throes of third base, "make your dick look bigger"). When they gathered in the parlor to watch a pornographic video, they extended an invitation to me and I consented—when in Rome, I suppose. The screen flicked onto a white man and an Asian woman. As the man spun her in various sexual positions, the fratmates' running commentary was punctuated with oohs and ahs about the lightness of the Asian woman's genitalia. From that night at the frat house to Schumer's joke and a million places in between, there is a casualness and ease when talking about this fetish, as if discussions about sex with Asian women were a normal everyday aspiration.

A recent study released by the online dating app Are You Interested found that Asian women are the most "desirable" racial group among white men (and men of all other races, for that matter, with the interesting exception of Asian men). What is particularly noteworthy about the AYI study is how quickly it went viral, despite its shaky stats. The data contradicted an earlier study published by sociologist Kevin Lewis examining interactions between OKCupid users. Lewis's data showed that most potential dates preferred to initiate contact with people of the same race with the exception of Asian women, who were more likely to message white men than Asian men. Yet the AYI chart quickly gained traction across social media outlets; even NPR ran a story based on the data, titled "Odds Favor White Men, Asian Women on Dating App." Cultural evidence abounds that Asian women are "trending."

Terms like "Asian fetish," "yellow fever," and "Asiaphiles" circulate regularly in our modern-day vernacular without the need for an explanation. White male–Asian female pairings are so commonplace it's almost a cliché. As a recent date once informed me: "You're only my second Asian." Writer, comedian, and performance artist Kristina Wong, in an *XOJane*.com article, writes, "White guys with Asian fetishes used to be easy to spot—pathetic social pariahs planning their sex tour vacations to Thailand, creeping around Japanese language classes. Now, Asiaphiles are attractive tattooed hipsters that possess fantastic social skills, and we meet them through friends or friends."

Asian women might be the flavor du jour, but the construct of the sexualized Asian female has been centuries in the making.

"There's been a very long history and tradition in Europe of a kind of fascination with and terror of the 'Eastern Other,'" says Kim Brandt, associate professor of Japanese history and author of *Kingdom of Beauty: Mingqi and the Politics of Folk Art in Imperial Japan and the forthcoming Japan's Cultural Miracle: Rethinking the Rise of World Power, 1945–1985*. In the 17th and 18th centuries, the Western male feasted on the veiled Middle Eastern woman. One need only watch *The Thief of Bagdad* (1924) to catch a glimpse of some of these perceptions at work. In the 1840s, following the end of the First Opium War, the treaty port cities in China, Japan, and Korea were the site of a flogging frenzy for the United States and other Western powers—all desiring a piece in the Western trade-route action. This led to a rise



hollywood... as the menacing, devious
asian women as lacking morality, naive
of asians as inferior and primitive are justified
and reassured.

anna may wong is the most notable
example. as the first asian american actress
in hollywood, she played limiting roles that
reproduced stereotypes of the dragon lady,
such as princess ling moy, an exotic dancer,
and murderer in the daughter of the dragon
(1931) and a mongol slave in the thief of
baghdad (1942).

it is this overtly sexual dragon lady
that seeks to perpetuate the yellow peril, a
racial stereotype that depicts asians as an
existential threat to the occidental world."

A WHITE MAN'S FANTASY

photography + writing by katie li



"asian women's bodies are always contextualized into colonial, historical meanings. preconceptions of our race as either overtly sexual or submissive places our bodies as objects. they erase our actual human experiences."

Souvenir Spoons Collected by The Fajardo-Reyes Family

Internet Archive and Poster

September 2020

11 × 17 in

In collaboration with Internet Archive, this growing collection of spoons is recorded to showcase a collection gathered over several years by a first generation Filipino-American family from New Jersey. Each souvenir utensil has its own story, own memory, and own journey from traveling anywhere between across the country or across the ocean.

The poster is a risograph print promoting the archive and serves doubly as an index to easily view every spoon initially added to the collection.

it's not just any spoon,



Souvenir Spoons Collected by The Fajardo-Reyes Family

A growing archive of the souvenir spoons collected over several years by a first generation Filipino-American family from New Jersey.

Alexa Reyes
Rutgers University
Fall 2020
Internet Archive

it's a souvenir spoon from...

1. The Bahamas
2. Canada
3. Cancún, Mexico
4. Cincinnati, Ohio
5. Cove Haven Resorts, Poconos, Pennsylvania
6. Hersheypark, Hershey, Pennsylvania
7. Italy
8. Kennedy Space Center, Cape Canaveral, Florida
9. Liberty Bell Center, Philadelphia, Pennsylvania
10. Long Beach, Nassau County, New York
11. Los Angeles, California
12. Los Angeles, California
13. Martha's Vineyard, Massachusetts
14. Canadian side of Niagara Falls
15. Peabody Hotel, Little Rock, Arkansas
16. Québec, Canada
17. Basilica of Sainte-Anne-de-Beaupré, Quebec, Canada
18. San Francisco, California
19. Seattle, Washington
20. Seattle, Washington
21. Space Needle Visitor Center, Seattle, Washington
22. Spouting Horn, Kauai
23. Florida
24. Georgia
25. Kentucky
26. Amish Village, Strasburg, Pennsylvania
27. California Science Center, Los Angeles, California
28. Vancouver, Canada
29. Washington D.C.
30. Zion National Park, Utah

Get a closer look and learn their stories at <https://archive.org/details/souvenir-objects-collected-by-the-fajardo-reyes-family>

Patnubay

Tarot Card Design Concept
November-December 2020
2.75 x 4.75 in

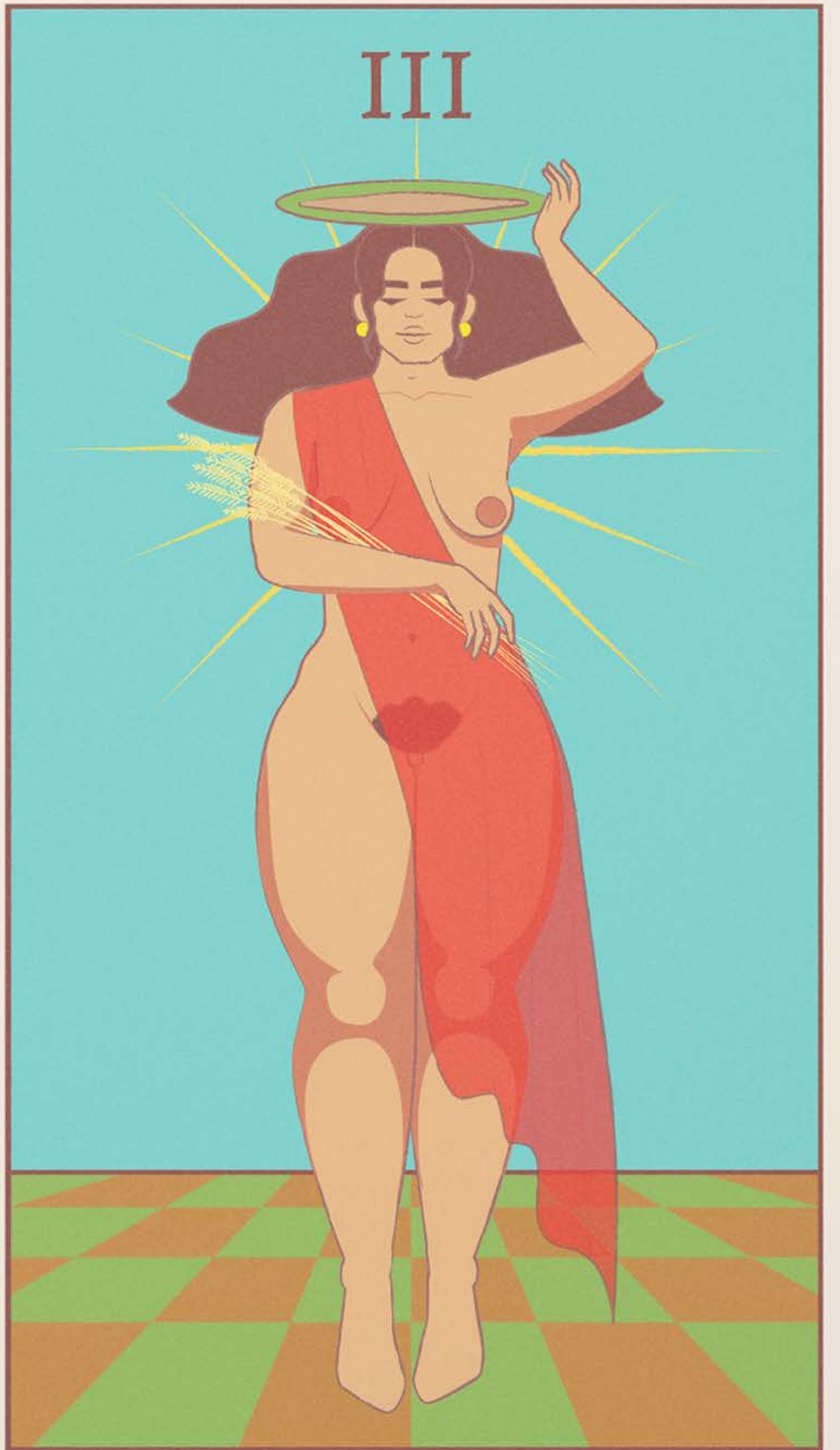
I always struggled with my identity growing up as a first generation Filipino American because I was not taught my mother tongue, nor was I ever the stereotypical blonde-haired and freckled American girl the cartoons I watched and dolls I played with would idolize. As I grew up. I also came to realize that the way I understood and felt attraction was not the way my family necessarily outright advocated. This state of unending displacement in all aspects of my life festered for a long time, and my acceptance of those parts of me only came after much self research through queer communities online.

Patnubay stems from a lifelong struggle with two intersecting identities that felt like they would never cross paths: Filipino heritage and queerness. The space between them, caused by colonialist silencing efforts and loss of native culture due to immigration, is closed by bringing queer narratives of indigenous Filipino mythology back into a modern contexts to be shared among future generations.



THE EMPRESS
ANG EMPERATRIS

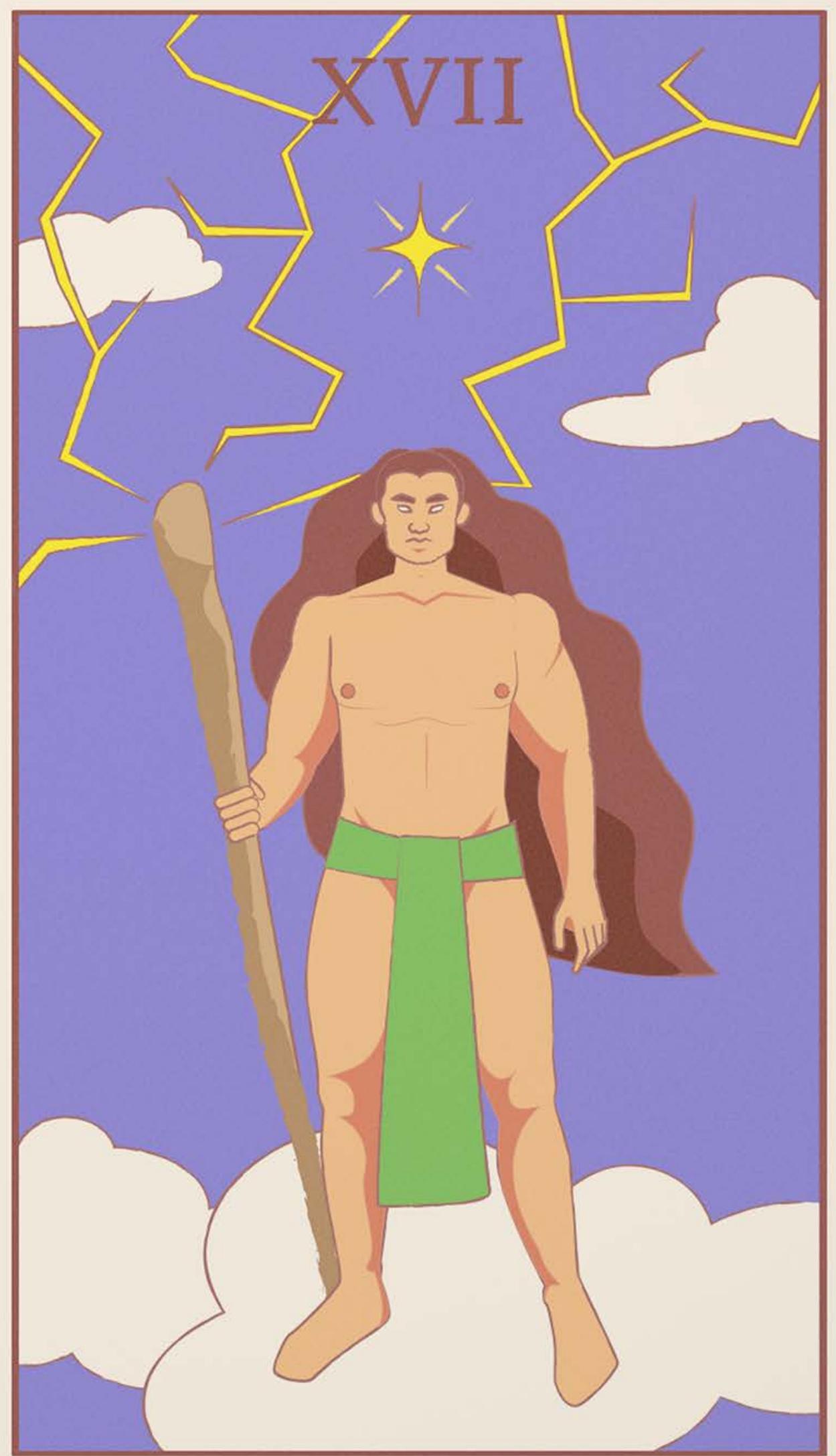
LAKAPATI
GODDESS OF FERTILITY



ANG EMPERATRIS

THE STAR
ANG BITUON

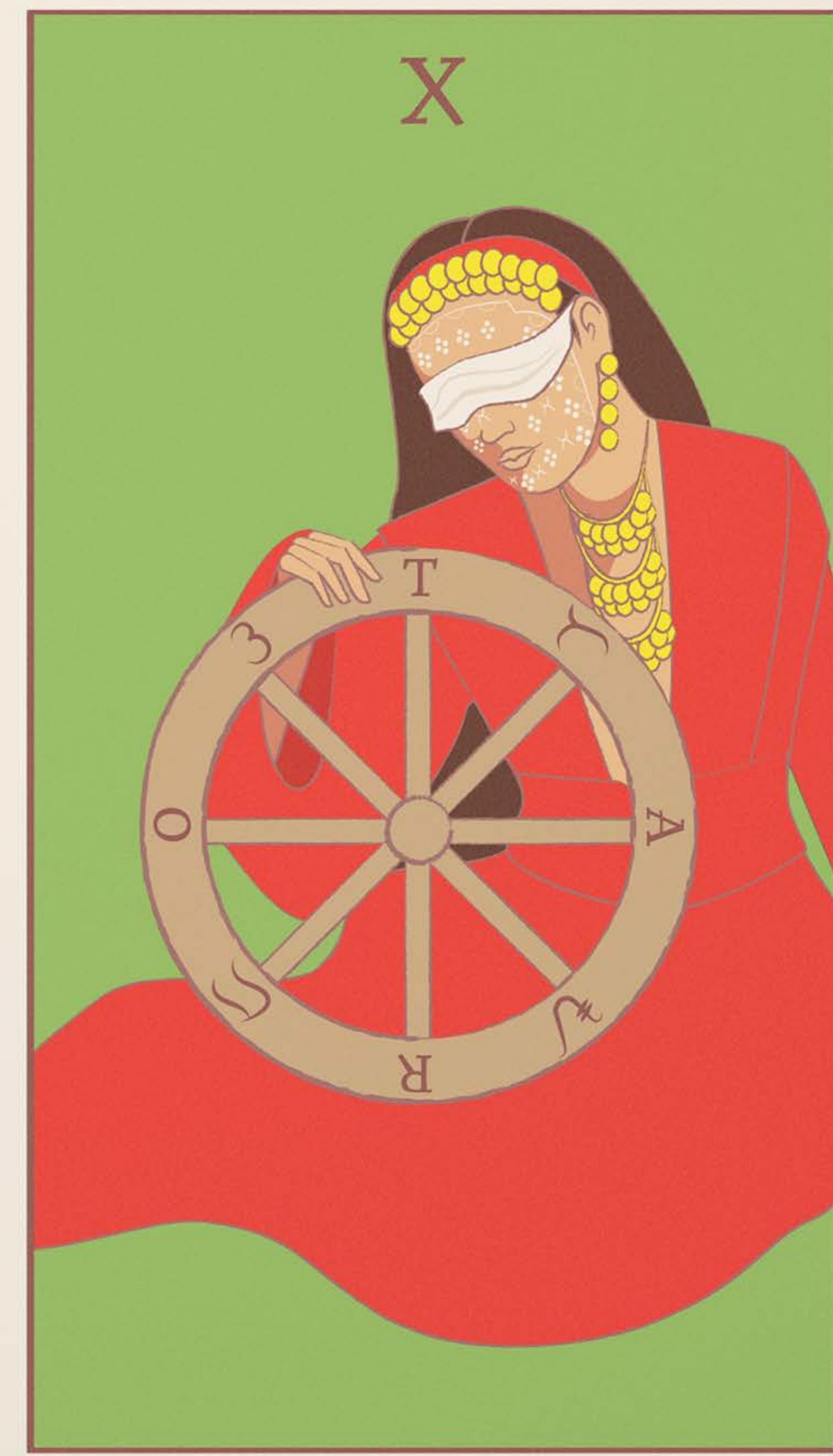
BATHALA
CREATOR OF UNIVERSE



ANG BITUON

THE WHEEL OF FORTUNE
ANG LIGID SA KATIGAYUNAN

THE BINUKOTS
WARRIOR



ANG GULONG NG SUERTE

OUR STORY

ENGLISH

Long ago, there were grand stories of gods and warriors. The Indigenous people of the Philippines would look up to them for guidance and good fortune.

When the Spanish invaded their land, those stories were ripped from their tongues and silenced from their ears because they did not fit the Christian morals colonizers brought with them.

They hoped they would be lost to time, and for many, particularly Filipino-Americans, they were.

But not anymore.

KWENTO NATIN

TAGALOG

Noong una, may mga kwento ng mga diyos at mandirigma na may mahusay na kwento. Ang mga katutubo ng Pilipinas ay tumingin sa kanila para sa patnubay at magandang kapalaran.

Nang salakayin ng mga Europeo at Espanyol ang kanilang lupain, ang mga kwentong iyon ay napunit mula sa kanilang mga dila at pinatahimik mula sa kanilang tainga dahil hindi nila akma ang mga Kristiyanoong moral na dinala ng mga kolonisador sa kanila.

Inaasahan nilang mawawala sila sa oras, at para sa marami, sila ay.

Pero hindi na ngayon.

AMONG STORYA

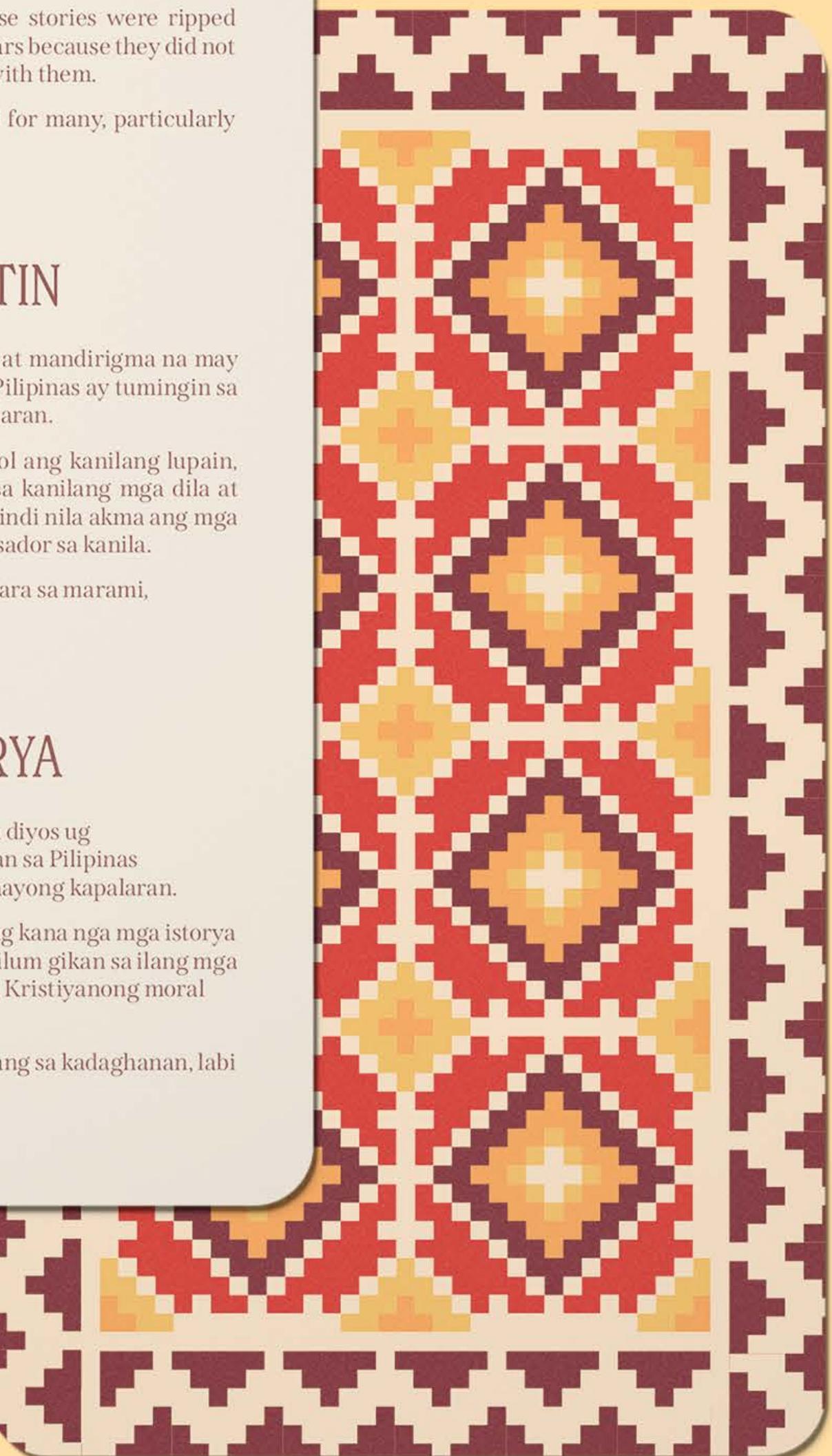
CEBUANO

Kaniadto pa, adunay daghang istorya sa mga diyos ug manggugubat. Ang mga Lumad nga katawhan sa Pilipinas maghangad sa kanila alang sa paggiya ug maayong kapalaran.

Sa pagsulong sa mga Katsila sa ilang yuta, ang kana nga mga istorya natangtang gikan sa ilang mga dila ug gipahilum gikan sa ilang mga dalunggan tungod kay dili kini angay sa mga Kristyanong moral nga gidala sa mga kolonisador.

Gilauman nila nga mawala sila sa oras, ug alang sa kadaghanan, labi na ang mga Pilipino-Amerikano, sila mao.

Apan dili na.



Chicago Humanities Festival Identity

Lecture Series Branding Identity
February 2021
18 x 24 in

The branding concept for the 2018 Chicago Humanities Festival draws from the theme of "Graphic!", where its definition goes beyond the typical visual association. Moments of disjointed and glitchy type call back to lecture topics such as the dark web and black market. The pairing of these elements along with bright, enticing colors reflects the bleak reality of what "graphic" can truly mean.

CH I CA GO
H UMA NIT IE S
F EST I VAL



T HE
YEA R OF

franklin
graphic!

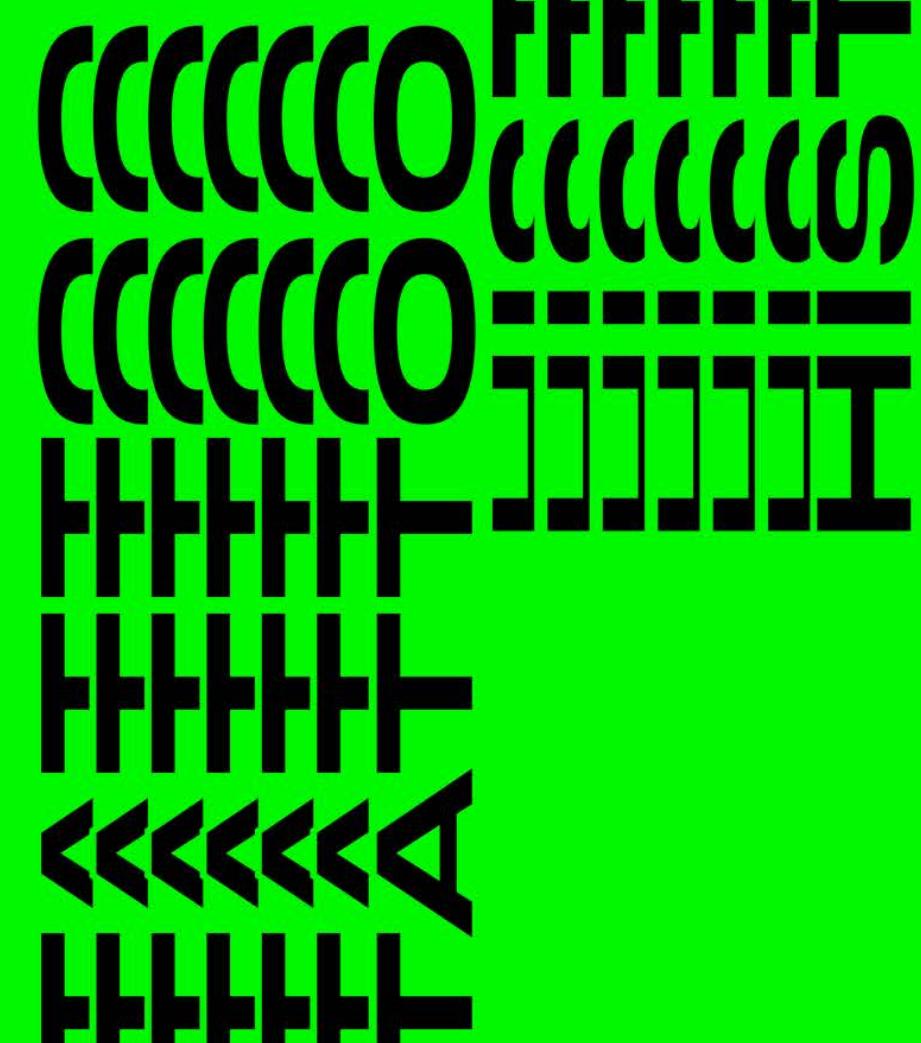
OUR HIGHLY GRAPHIC MOMENT HAS WELCOMED EXCITING POSSIBILITIES AND INTRODUCED GRIM REALITIES. WE HAVE IMMEDIATE, UNMEDITATED ACCESS TO EVENTS ACROSS THE WORLD—FROM THE TRAGIC TO THE TRANSCENDENT. EVER MORE FREQUENTLY WE ARE EXPOSED TO THE EXTREMES OF CONTEMPORARY CULTURE: GRAPHIC LANGUAGE, GRAPHIC VIOLENCE, GRAPHIC SEXUALITY, EVEN GRAPHIC POLITICS. ARE INCREASINGLY THE NORM, SOME WORRY THAT THE NET EFFECTS OF THIS OVERLOAD IS A COARSENING OF OUR CULTURE AND BEHAVIOR; IT IS ALL JUST TOO MUCH, TOO OFTEN AND VERY, VERY LOUD.

GRAPHIC! WILL CONSIDER OUR RAPIDLY EVOLVING VISUAL SOCIETY, CHARTING ITS EXPRESSIONS, POTENTIALS, AND LIMITS. WE'LL LOOK AT HOW THE GRAPHIC IS REDEFINING COMMUNICATION AND REBRANDING BUSINESS AND TECHNOLOGY. WE'LL CELEBRATE NEW EXPLORATIONS ACROSS THE GRAPHIC ARTS: FROM PAINTING AND PHOTOGRAPHY, TO VIDEOGRAPHY AND TYPOGRAPHY. WE'LL EXAMINE THE EXTREMES OF OUR MOMENT, AS WELL AS EFFORTS TO PUSH BACK AGAINST THE BARE-IT-ALL MINDSET OF GRAPHIC CULTURE; AND, WE'LL SEEK TO UNDERSTAND WHAT IMPACT ALL OF THIS IS HAVING ON OUR BRAINS, OUR COMMUNITIES, AND OUR GLOBAL CONVERSATIONS.

WE ARE VISUAL CREATURES LIVING IN GRAPHIC TIMES. JOIN US ALL YEAR TO LEARN WHAT IT MEANS.

CH I CA GO
H UMA NIT IE S
F EST>>> I VAL

graphical
graphic!

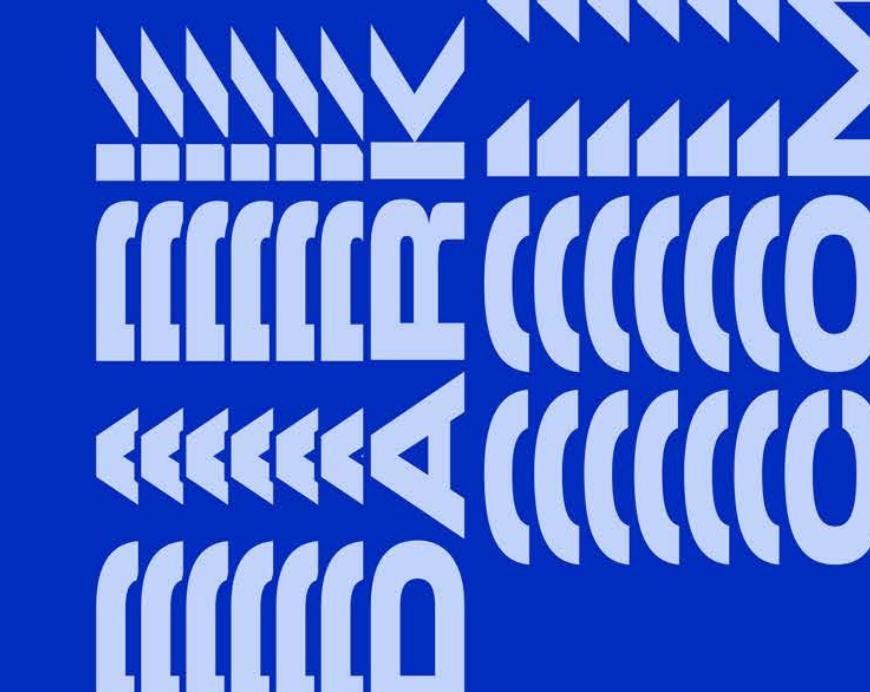


JAN UA RY 2 7 2 018
3 - 4 PM

INTERDISCIPLINARY SCHOLAR ANNA FELICITY FRIEDMAN HAS BEEN RESEARCHING THE HISTORY OF TATTOOING—AND COLLECTING TATTOOS ON HER OWN BODY—for nearly 30 years. THE AUTHOR AND EDITOR OF THE WORLD ATLAS OF TATTOO, FRIEDMAN MANAGES THE EDUCATIONAL HUB TATTOOHISTORTAN.COM, THE POPULAR SOCIAL MEDIA OUTLET TATTOO HISTORY DAILY, AS WELL AS A FOUNDATION AND THE CENTER FOR TATTOO HISTORY AND CULTURE. AS SOMEONE WHO WRITES, LECTURES, CURATES, AND CONSULTS ABOUT TATTOOING, FRIEDMAN IS IDEALLY POISED TO ELUCIDATE THE HISTORY AND MEANING BEHIND THE GRAPHICS WE, AS HUMANS, HAVE BEEN CHOOSING TO IMPRINT ON OUR BODIES FOR MORE THAN 5,000 YEARS.

CH I CA GO
H UMA NIT IE S
F EST>>> I VAL

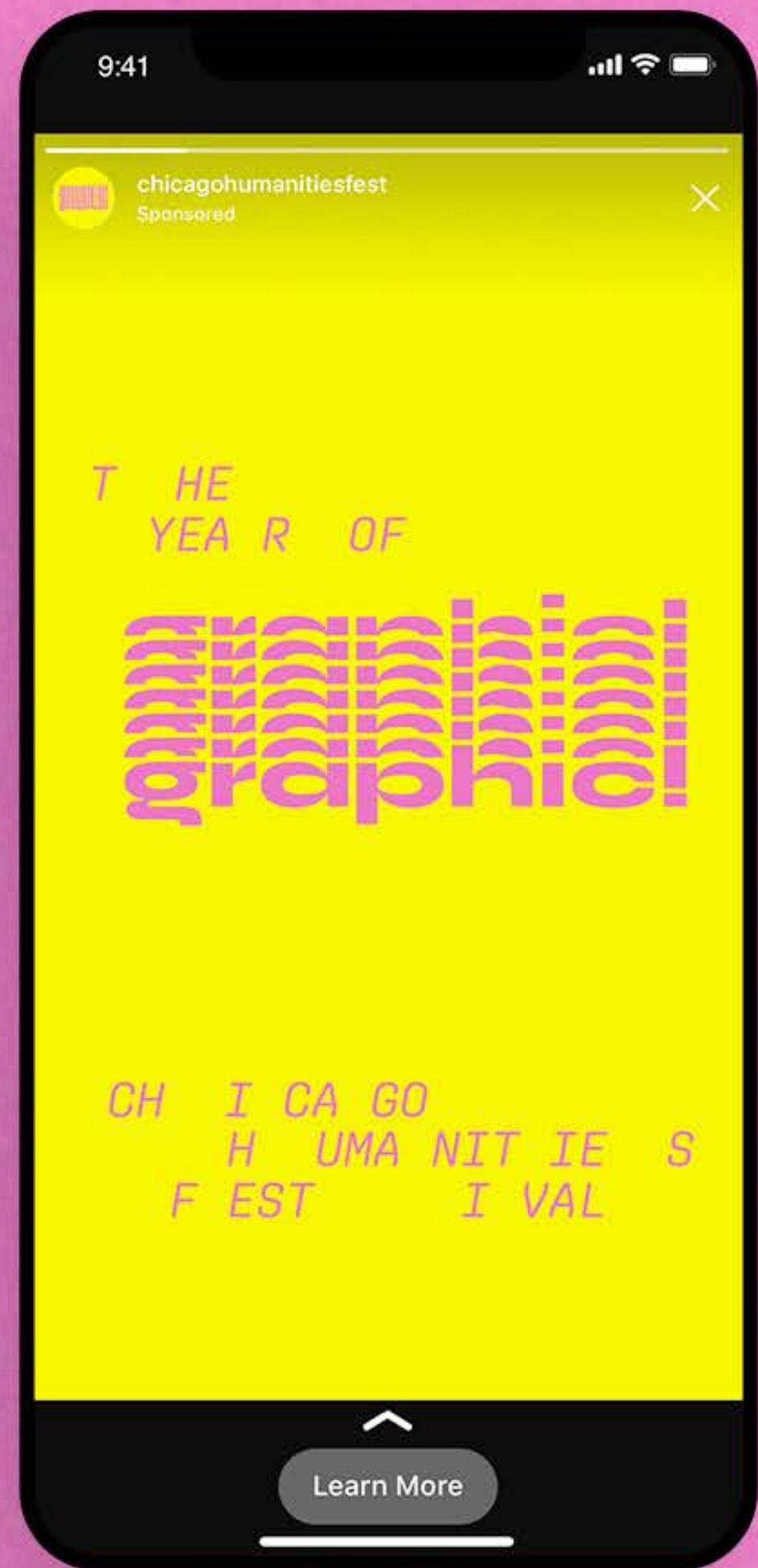
graphical
graphic!



JA NUAR Y 10 2 01 8
5 - 6 PM

IN A WORLD THAT RUNS INCREASINGLY ON GLOBAL TECH CONNECTIONS AND SHORT-ORDER ONLINE COMMERCE, IT HAS BECOME EASIER TO ANONYMIZE TRADE; MAKE HUGE PROFITS IN A SHORT AMOUNT OF TIME; AND ZERO OUT ACCOUNTABILITY BETWEEN BUYERS, SELLERS, AND THEIR INTERMEDIARIES. PROFESSOR OF PUBLIC POLICY AND FOUNDER OF GEORGE MASON UNIVERSITY'S TERRORISM, TRANSNATIONAL CRIME AND CORRUPTION CENTER, LOUISE SHELLEY INVESTIGATES THE WORLD OF "DARK COMMERCE" AND REVEALS HOW GLOBALIZATION, COMMUNICATIONS, AND NEW TECHNOLOGY HAVE FUELED THE GROWTH OF DANGEROUS FORMS OF ILLEGAL TRADE—including arms, antiquities, narcotics, and endangered species, as well as child pornography, identities, and sex-trafficked humans.

PREORDER YOUR COPY OF DARK COMMERCE: HOW A NEW ILLICIT ECONOMY IS THREATENING OUR FUTURE THROUGH THE CHF BOX OFFICE AND SAVE 20%. A BOOK SIGNING WILL FOLLOW THIS PROGRAM.



mithi

Dating Website
Concept and Design
November-December 2020

"mithi" is a satirical dating website inspired by and commenting on the practice of mail order bride services and the effects of colonialism that persist in normalized racism and sexism. "mithi" explores how the Asian American — and more specifically Filipino-American — experience is defined by struggles to conform to stereotypes such as caretakers and sex objects. As anti-Asian acts of violence run rampant amidst the global pandemic, simultaneously the Asian American is expected to maintain their role as the model minority, timidly accepting the treatment forced upon us and falling back into the hands of imperialism. Stemming from a wide range of systems, from the global market to the family, these limiting roles interact with one another and function like an ouroboros, a toxic cycle perpetuated by those closest to us so that we attract people who will fulfill the role of supervisors to keep us within our accepted boundaries. "mithi" is meant to show how these expectations manifest themselves within our family, social, and work life and the way it seeps into everything we do.

To further drive these concepts of unattainable perfection through stereotyping and racial biases, the program and project "thispersondoesnotexist.com" was used to source the profile pictures for the example matches. Other photos utilized in the site are similarly sourced from generic stock, again calling to the commentary of artificial relationships and states of existence.

mithi

mymithi.com/index.html

Our Mission Sign Up

What will fulfill your fantasy?

mithi

mymithi.com/pages/mission.html

Our Mission Sign Up

Get everything you ever wanted.

Our Story

In a world where everything you could ever want is at the tip of your fingertips, it still seems so hard to find just the right person who checks off every box. *mithi* is a networking service that collects the perfect matches for your every need to fulfill your greatest desires.

Founded by Alexa Reyes, *mithi* is a product of the exploration of the greatest desires from Asian women:

"Growing up as a Filipino-American woman, I found myself being blessed with the highest of expectations, because everyone around me knew of my true capability. My parents sacrificed so much and worked so hard to provide an incredibly privileged life, so the very least I could do was be the perfect daughter — the Facebook status brag of their dreams."

Things don't always go as planned though. "Growing up with the expectations to be beautiful, and smart, and happy, and sexy felt so unattainable when my peers around me were doing it all so effortlessly." That's why *mithi* is here to take away the uneasiness of that chance away from anyone else who is still yearning for that perfect person. "I knew I wasn't able to be their perfect match, so I decided to create a service that could find theirs."

Here at *mithi*, it's never enough to settle for less or just be grateful. You deserve the ideal.

A photograph of a man and a woman hugging in a large greenhouse. The man, wearing glasses and a brown t-shirt, has his arm around the woman. The woman, with long dark hair, is wearing a patterned top. They are standing in front of rows of plants growing in hydroponic beds. The greenhouse has a high ceiling with a complex steel frame and translucent panels.

mithi

mymithi.com/pages/catalog.html

Settings Sign Out

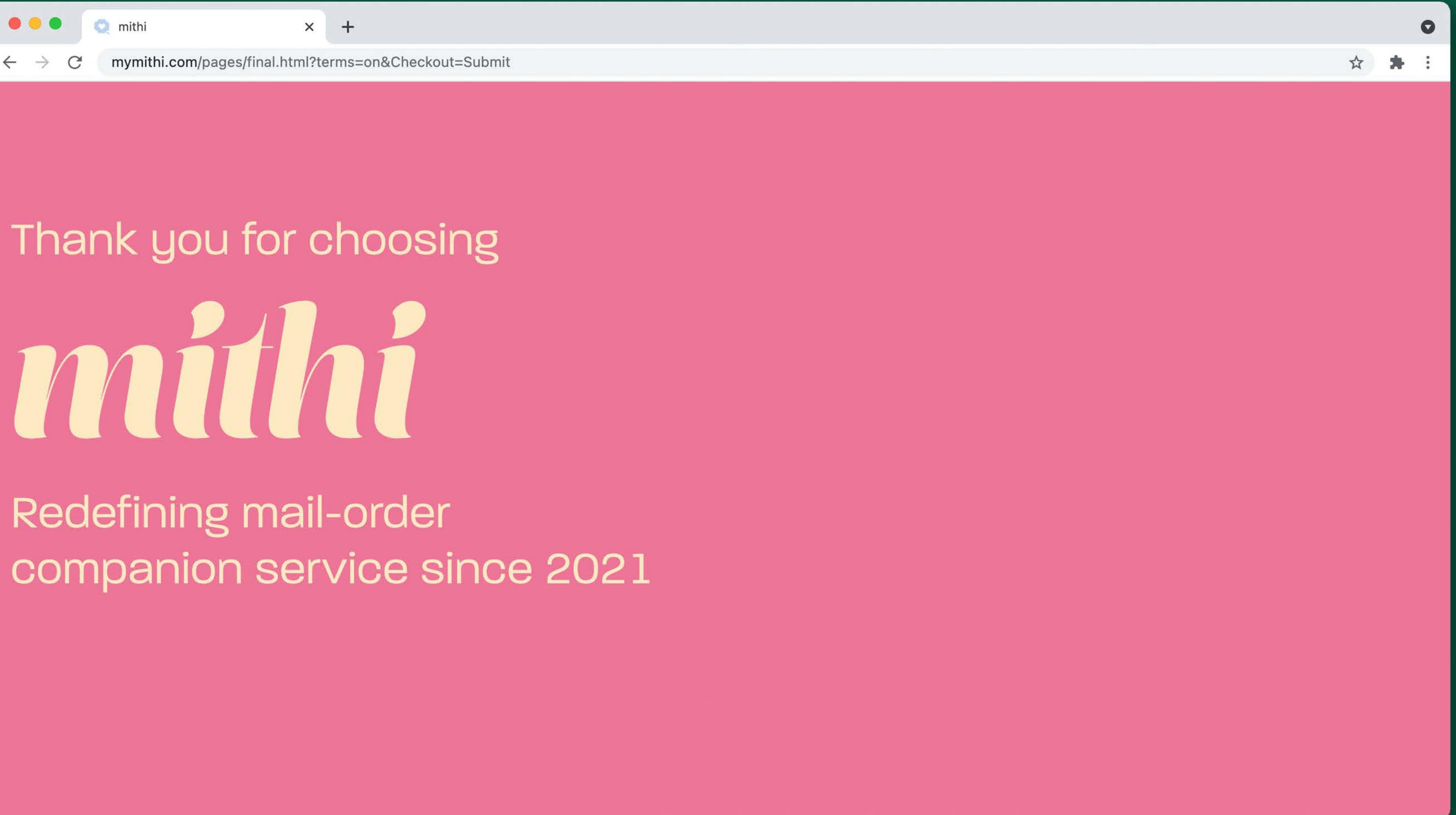
Cart

Kim

Anna

Gia

Amber



Thank you!

Contact Me

alexafrancesreyes@gmail.com
alexafreyes.com