

## **Panel 1: Marking Places (English)**

Clara Maria Apostolatos (Master's student, Institute of Fine Arts, NYU), "Dreamworks of Utopia: Paolo Gasparini's *Karakarakas*"

Clara Maria Apostolatos is a master's student at the Institute of Fine Arts of New York University. Prior to joining the Institute, she earned a BA in Art History from Columbia University. Her research focuses on modern and contemporary art of the Hemispheric Americas, Institutional Critique, and the politics of memory. She has assisted with exhibitions at the Solomon R. Guggenheim Museum, the Whitney Museum of American Art, the Center for Italian Modern Art, and the Peggy Guggenheim Collection. She co-curated "Kenneth Kemble and Silvia Torras: The Formative Years, 1956-63" and published work in *The Brooklyn Rail*, *Artsy*, *Cultured Magazine*, *Interventions*, and *Vistas*.

Joshua L. Gomez-Ortega ( he/him//they/them//el, Ph.D. Student at the University of Illinois Chicago), "Mapping *Pulquerías*: Subversive Spaces and Corruptive Places in the Visual Culture of New Spain"

Joshua Gomez Is a Ph.D. Student at the University of Illinois Chicago (UIC). He studies the intersection of gossip and rumors as ephemeral knowledge and representations of Native peoples of central Mexico in the visual and literary culture of the 18th and 19th centuries. His dissertation project applies methodologies of feminist and post-colonial critique to examine the racialization of working-class women in visual representations of pulque before and after independence. In doing so, he examines the interconnected relationship of women's labor as formative processes of empire and, later, nation-building and the epistemic violence created in representing these women as 'ungovernable.' Most recently, Joshua has written for Hyperallergic, The Latinx Project, the traveling exhibition, *Contemporary Ex-Votos: Devotion Beyond Medium*, and has a forthcoming catalog essay for the NMSU Art Museum titled "Visualizing Invisible Labor: Constructing Space through Women's Devotional Practices."

Jerónimo Reyes-Retana (he/him, Ph.D. student (Emergent Technologies and Media Art Practices) at the University of Colorado Boulder), "Playa Bagdad / SpaceX: transboundary noise, the colonial voids of infrastructure, and counter-archiving as a place-making practice"

Jerónimo Reyes-Retana (b. Mexico City) is an artist and researcher with a particular interest in delving into the political functions of sound, which he articulates with different computer-based processes, sculpture components, and a variety of media. Through speculative futurities often materialized in the form of installation, Reyes-Retana's body of work navigates the intersections between notions related to technological innovation, trans-territoriality, corporate colonialism, and resilient ways of approaching the realm of digitality. Provoked by experimenting with situated modes of exchanging knowledge, his

research is informed by the recognition and indexing of Latin American sites conditioned to the social, ecological, and economic anxieties of the Western culture's techno-utopian mysticisms. His work has been shown in solo and group exhibitions at Museo Tamayo (Mexico City, MX), Museo de Arte (Ciudad Juárez, MX), Casa del Lago UNAM (Mexico City, MX), Museo Anahuacalli (Mexico City, MX), OMR Gallery (Mexico City, MX), Distant Gallery (Amsterdam, ND), Toda la Teoría del Universo (Concepción, CL), Co-Lab Projects (Austin, US), Big Medium (Austin, US), amongst others. Reyes-Retana is presently pursuing a Ph.D. in Emergent Technologies and Media Arts Practices at the University of Colorado (Boulder, US). He holds an MFA in Sculpture + Extended Media from the University of Texas (Austin, US).

## **Panel 2: Performance (English and Portuguese)**

Emilia Raggi Lucio (MA Art History, PhD student UNAM), “Flowers, landscape and music, a cartographic proposal based on Nahuatl chants”

M.A. Emilia Raggi Lucio (Mexico City, 1968) bachelor's in History and M.A. in Arts History (UNAM). PhD student (UNAM) under the research project “Flowers and their representation among the Nahuatl at time of the conquest: between sacred lyric and the rhetoric of power”. Diploma in Cultural Management and Cultural Policies at UAM (Universidad Autónoma de México), Postgraduate in Audiovisual Creation and Communication for Interactive Media (Ramón Lull University of Barcelona). Diploma Advanced in Art Therapy Gestalt Training (Gestalt Art Therapy Center - Australia). Member of several research projects in UNAM since 1992, such as "Project Chiapas", "The Mayan and Nahuatl hieroglyphic writings", and "The Emblem of Tlaloc in Mesoamerica", among others. Independent Professor and academic advisor in Fundación Armella. She has worked as cultural manager, carrying out various communication endeavors related to TIC's and Cultural Heritage.

Daniela Seixas (ela/dela (she/ her/hers, Master in Visual Arts / Rio Janeiro State University (UERJ), Effective Assistant Professor of Arts and Art History / State University of Rio de Janeiro (UERJ)) and Andressa Lacerda (ela/dela (she/ her/hers, Master in Geography/ Fluminense Federal University (UFF), PhD student in Geography/ Fluminense Federal University (UFF), Effective Assistant Professor of Geography/ State University of Rio de Janeiro (UERJ)), Cartografias da fala / Cartografias do samba: mapas subjetivos/ Cartography of Speech / Cartography of Samba: subjective maps

Daniela Seixas Lives and work in Rio de Janeiro. Artist and educator. Master of Contemporary Artistic Processes, bachelor's degree of Visual Arts from the State University of Rio de Janeiro (UERJ). Master and assistant professor at the Fernando Rodrigues da Silveira Application Institute (State University of Rio de Janeiro, CAP-UERJ). Teacher of Basic Education and Arts degree course. Works as a teacher at

the Visual Arts School Parque Lage (EAV – Parque Lage). Researches art, the action of latent drawing in the world, the daily writing force and the atmospheres of words. The action of drawing in everyday life as a permeable, mutating, and inseparable from action and thought about education. Art work experiments in different medias (drawing, objects, performance and videos). Participates in solo and group exhibitions: *Panelas de pressão* (Centro de Artes Hélio Oiticica - RJ), *10a Bienal do Mercosul* (SC, Brazil), *Deslize* (MAR - RJ), *Through the surface of the page* (DRCLAS, Harvard University), *City as a process* (Parallel program, 2nd Ural Biennial of Contemporary Art - Russia), *EDP Awards* (Tomie Ohtake - SP); Solo: *A riscar* (Paço das Artes - SP), *How to inhabit words or other objects* (Flip - Brazil) and *Tarefas rarefeitas* (Ibeu - RJ).

Andressa Lacerda- Graduated in Geography from Universidade Federal Fluminense (UFF). At the moment master and assistant professor at the Fernando Rodrigues da Silveira Application Institute at the University of the State of Rio de Janeiro (CAP-UERJ) teaching classes for Basic Education and Graduation in the course of degree in Geography where he is dedicated to Education and Teaching through teacher training. She also acts as coordinator of the Extension Project on Neighborhoods: Place, memory and identity and from the Samba University Collection. Doctoral student of the Graduate course in Geography at the Fluminense Federal University (UFF), researching Education with emphasis on teacher autonomy. Interested in the following topics: teaching, geography, education, environmental studies, art, cartography, libertarian education and popular geographies, geography and music.

Amanda Macedo Macedo (she/her, P.h.D. student, Brown University), “Brown Geographies and Disruptive Mythologies”

I am a PhD student in the Theatre Arts and Performance Studies program at Brown University. I hold a MA in Communication with Honors from the Graduate Program in Political and Social Sciences at UNAM in Mexico. My MA thesis *Widening the Gaze: An Encounter with Five Photographers in Mexico* focuses on the performativity of the photographic image, visualities, temporalities, and counternarratives. I am currently interested in practices of resistance and refusal, disruptive pasts and alternative presents, the body and space in contexts of violence. My areas of research include performance studies, feminist theory, visual culture, sound studies, decolonial studies, and postcolonial thought.

### **Panel 3: History and Progress (English, Spanish, and Portuguese)**

Claudia Garay Molina (she/her, Researcher and professor at Instituto de

Investigaciones Estéticas at Universidad Nacional Autónoma de México (UNAM)), “A rumbo y tanteada”: Manuel Toussaint, Justino Fernández y el mapeo del patrimonio artístico en México (1927-1937)

Claudia Garay Molina received her PhD (with honors) in Art History from the Universidad Nacional Autónoma de México (UNAM). She served as curator at the Museo Nacional de San Carlos (2020-2021) and has published in several national art catalogues, as well as specialized publications. Among her curated exhibitions are: El proyecto artístico y cultural de la Secretaría de Educación Pública (1921-1946) (Museo Nacional de San Carlos, Mexico), El canon revisitado. Una mirada al arte europeo desde América Latina (Museo Nacional de Bellas Artes, Chile) and Ángel Zárraga. El sentido de la creación (Museo del Palacio de Bellas Artes, Mexico). She has presented at colloquiums and symposia in the United States, the United Kingdom and Argentina. She is co-editor of the books Recuperación de la memoria histórica de exposiciones en México y Estados Unidos (1920-1950) and Diplomacia Cultural en México durante la Guerra Fría. Exposiciones y prácticas artísticas (1846- 1968). Her current research projects focus on intellectual networks and circulation of images in periodicals and exhibition during the first half of the 20 th century, as well as the visual culture associated with tourism promotion in the 1920s and 1930s in Mexico.

Maria Alejandra Linares Trelles (she/her/hers, Adjunct Professor at the New School), “Antonio Raimondi’s Cartographies for Progress: Envisioning Peru as a Productive Landscape”

Maria Alejandra Linares Trelles (Piura – Peru, 1989) is a DC and New York-based architect and professor of architecture and interior design. She was trained as an architect at Facultad de Arquitectura y Urbanismo PUCP and graduated from the MSc. In Critical, Curatorial, and Conceptual Practices in Architecture program at Columbia Graduate School of Architecture, Planning and Preservation. Her work explores the sociopolitical forces shaping the built environment through a diverse practice that comprises design, research, writing, and curation. In 2016, she was appointed one of the leading architects to design the new Visitor Center for Machu Picchu archeological site. Additionally, she has worked as a researcher and curator at The Temple Hoyne Buell Center for the Study of American Architecture at Columbia University and the Archivo de Arquitectura at Pontificia Universidad Católica del Perú. Currently, she teaches studios and seminars at The New School, Pratt Institute, Columbia University, and Universidad Andrés Bello.

Janaína Nagata Otoch (she/her/hers, PhD candidate, Universidade de São Paulo), “Traces of a Symbolic Geography: Vicente do Rego Monteiro and the Memory of Hans Staden/ Vestígios de uma geografia simbólica: Vicente do Rego Monteiro e a memória de Hans Staden”

Janaína Nagata Otoch is a PhD candidate in the Graduate Program in Visual Arts at the School of Communication and Arts of the University of São Paulo (PPGAV- ECA -

USP). She holds a MA in visual arts from the same institution. Her research focuses on the study of “primitivism” and the uses of colonial archives in modern art, notably in Brazilian Modernism, as well as the intersections of art and anthropological discourses in modernity. Nagata is also active as an artist and filmmaker.

#### **Panel 4: Museums (English and Portuguese)**

##### **Irene Small**

Benjamin O. Murphy (he/him/his, Andrew W. Mellon Postdoctoral Fellow, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington), “From Phenomenological to Geopolitical: Scale and Space in Lea Lublin’s *Cultura: dentro y fuera del museo*”

Benjamin Murphy is a scholar of modern and contemporary art from Latin America whose research focuses on intersections between artistic production, technology, and politics during the last half century. He is currently at work on a book project that examines the emergence of video as an artistic medium throughout the Latin American region during the 1970s. Benjamin is the A.W. Mellon Postdoctoral Fellow at the Center for Advanced Study in the Visual Arts at the National Gallery of Art, Washington. He received his BA in Spanish from Washington University in St. Louis and his MA in art history from Williams College. He completed his PhD in art history at Princeton University in 2021. He has previously worked as a Visiting Assistant Professor in the Department of the History of Art and Architecture at the University of Oregon. He has also worked professionally as a curator at Mexico City’s Museo Universitario Arte Contemporáneo, where he organized an exhibition on the Mexican video and performance artist Pola Weiss.

Caroline Alciones de Oliveira Leite (ela/she/her/ella, P.h.D in Visual Arts by the Graduate Program in Visual Arts at the School of Fine Arts/Federal University of Rio de Janeiro (UFRJ), Center for Science and Higher Distance Education Foundation of the State of Rio de Janeiro (CECIERJ)), TO WHERE THE STARS POINT OUT: *SOUTHERN CROSS* (1969-1970) BY CILDO MEIRELES/ “PARA ONDE APONTAM AS ESTRELAS: CRUZEIRO DO SUL (1969-1970) DE CILDO MEIRELES”

She has a PhD in Visual Arts by the Graduate Program in Visual Arts at the School of Fine Arts/Federal University of Rio de Janeiro (UFRJ). She holds an M.A. in Contemporary Arts Studies at the Graduate Program in Contemporary Arts Studies/Fluminense Federal University (UFF), with a Capes scholarship (2014-2015), a B.A. in literature from UFRJ and a B.A. in Cultural Production from UFF. She is part of the team of the Scientific Vice-Presidency of the Center for Science and Higher Distance Education Foundation of the State of Rio de Janeiro (CECIERJ). She is a member of the Research Group (CNPq) “Art and Democracy: critical studies of contemporary artistic

practices” and of the Research Group (CNPq) “The Crossed Sound”. Her doctoral thesis investigated the sound in the work of Cildo Meireles, having presented the research results in academic journals and conferences in cities such as New York (USA), Buenos Aires (Argentina), Lima (Peru), Madrid (Spain), in addition to several Brazilian cities. She is a member of the Deliberative Council of the National Association of Visual Arts Researchers (ANPAP) and a representative of ANPAP in the State of Rio de Janeiro./ Doutora em Artes Visuais pelo Programa de Pós-Graduação em Artes Visuais da Escola de Belas Artes da Universidade Federal do Rio de Janeiro (UFRJ). Mestre em Estudos Contemporâneos das Artes pelo Programa de Pós-Graduação em Estudos Contemporâneos das Artes da Universidade Federal Fluminense (UFF), tendo sido bolsista da Capes (2014-2015). É bacharel e licenciada em Letras Português-Inglês pela UFRJ e bacharel em Produção Cultural pela UFF. Integra a equipe da Vice-Presidência Científica da Fundação Centro de Ciências e Educação Superior à Distância do Estado do Rio de Janeiro (CECIERJ). É membro do Grupo de Pesquisa (CNPq) “Arte e Democracia: estudos críticos das práticas artísticas no contemporâneo” e do Grupo de Pesquisa (CNPq) “O Som Atravessado”. Sua tese de doutorado investigou o sonoro na obra de Cildo Meireles, tendo apresentado os resultados da pesquisa em periódicos acadêmicos e em congressos em cidades como Nova York (EUA), Buenos Aires (Argentina), Lima (Peru), Madri (Espanha), além de diversas cidades brasileiras. É membro do Conselho Deliberativo da Associação Nacional de Pesquisadores em Artes Plásticas (ANPAP) e representante da ANPAP no Estado do Rio de Janeiro.

Chasitie Brown (she/hers, Ph.D. Candidate, Department of Art History, University of Texas at Austin), “Diasporic Palimpsests: Cuban Artist Alexis Esquivel in Spain”

Chasitie Brown is a Ph.D. Candidate in the Department of Art History and Center for Latin American Visual Studies at the University of Texas at Austin. She specializes in contemporary Caribbean and Latin American Art with a focus on Cuba. Her dissertation examines exhibition practices centered on race in Cuba and its global diaspora in the United States and Spain during the 1990s and early 2000s. By mapping out relations among artists and art professionals (curators, art critics, cultural brokers) through queer and affective kinship, her project argues how the exhibition format served as a discursive space to confront anti-Black racism. Prior to beginning her graduate studies at UT, she served as the 2019-2020 McDermott Curatorial Fellow for European Art at the Dallas Museum of Art. She earned her MA at Tulane University (2019) and BA in English and Art History at Southern Methodist University (2016).