

**RAUL MOARQUECH FERRERA-BALANQUET**  
**(Raul Ferrera-Balanquet)**  
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### **PROFILE**

Interdisciplinary artist, writer, researcher, educator, program director, curator, and Fulbright scholar committed to exploring and supporting the dynamic interplay between culture and artistic expression, and to amplifying diverse artistic voices. Qualifications include PhD in Romance Studies and an MFA in Intermedia Arts, technological and audiovisual literacy, bilingual communication skills in English and Spanish, and intermediate level in Yucatec Maya.

### **LEADERSHIP COMPETENCIES**

Collaborative Relationships	Organizational Leadership	Research Projects
Strategic Team Leadership	Supervision, Management	Critical Publications
Creative Vision	Diversity Issues	Conference Participation
Community Partnerships	Strategic Administration	Marketing, Promotion
Academic Coordination	Ongoing Training	Resource Development,
Curriculum Development	Developing Artistic Initiatives	Fundraising, Budgeting

### **SELECTED PROFESSIONAL EXPERIENCE**

- 2022 Co-Executive Director**, Howard University Gallery of Art, Chadwick A. Boseman College of Fine Arts, Howard University, Washington DC.
- Direct and manage the Gallery's activities including schedules for exhibiting the collection as well as approval of incoming/outgoing temporary exhibitions.
  - Establish collection policies for the overarching Gallery of Art's mission and vision as it pertains to managing and preserving the collection as well as provisions and regulation for exhibiting.
  - Serve as chief (co)curators, overseeing curatorial research, educational programming, and exhibition planning and scheduling.
  - Acts as a fiduciary, responsible for devising and/or adhering to a strategic plan for realizing mission and goals of the College and University as an historic cultural and educational institution for excellence.
- 2021 Curator/Workshop Facilitator**, *Africana Hemispheric Performance, Actions, Socially Public Participations, Rituals, and Ceremonies*, Center for Afrofuturist Studies, Public Space One, Iowa City, Iowa.
- Organize a curatorial project connecting African Diaspora artists establishing connections between performance, poetry, drawing, body painting, experimental sound, installation, and participatory action.
  - Developed and facilitated workshops dealing with 1) African performance arts, and 2) Researching and writing subjective ethnographic performance in the form of an interdisciplinary laboratory where diverse Africana and Latinx communities from conferences, workshops and presentation of live performance.
- 2021 Grant Reviewer Panelist**, FY22 Grants for Arts Projects 2 Visual Arts Panel, National Endowment for the Arts, Washington DC.
- Review grant applications based on artistic excellence and artistic merit.
  - Attend online review check-in meetings.
  - Attend Orientation Training Workshop.

- Recommend artistic projects for funding.
- 2021 Grant Reviewer Panelist**, Arts and Cultural Organizations General Operating Relief, California Arts Council, Sacramento, California.
  - Review grant applications online.
  - Attend online review check-in meetings
  - Attend Orientation Training Workshop.
- 2019 Independent Researcher** (2018-2019), Fondo Nacional para la Cultura y las Artes (FONCA), Mexico.
  - Research cultural and critical production in the Greater Mexico (1987 to 2017).
  - Present 7 lectures/conferences about the research in Mexico and California during 2018.
  - Developed and Published a 250 pages publication.
- 2019 Co-Curator**, *Constallations Éek'o'ob Jo'*, El Caimito Gallery, Merida, Yucatan, Mexico.
  - Brought together international artists from the Center for Arts, Design, and Social Research (CAD+SR)'s Merida residency working on various mediums under the idea of "conceptual creative practices."
  - Oversaw design of curatorial, performance and academic programs, all including national and international artists, critics and curators.
- 2019 Faculty Fellow/Planning and Marketing**, Center for Arts, Design, and Social Research (CAD+SR), Boston, Massachusetts, United States.
  - Provided artistic vision, critical thinking, and strategic leadership for diverse international residency participants in the areas of Indigenous Knowledge and Socially Engaged Art for International Residency in Merida, Mexico.
  - Developed strategic community partnerships, creating a cycle of conferences with invited local, national and international artists, curators, critics and arts organizations.
  - Co-curate international exhibition including local, national and international artists.
- 2018 Independent Researcher** (2018-2019), Fondo Nacional para la Cultura y las Artes (FONCA), Mexico.
- 2014 Executive Director and Curator /Academic Director** (2000-2014), *Arte Nuevo InteractivA*, Biennial and Interdisciplinary Experimental Laboratory, Merida, Yucatan, Mexico.
  - Directed biennial project involving the Museum of the City of Merida, Museo Áak, Galeria Peon Contreras, Centro Cultural Olimpo, Galeria Casa Colon, and Museum of Contemporary Arts (MCAY).
  - Interfaced with Board and negotiated project themes, list of artists invited to participate, administration and evaluation, and liaison between Board and biennial production team.
  - Oversaw design of curatorial, conference and academic programs, all including regional, national and international artists, critics and curators. Managed design and publication of printed catalog and website, start to finish.
  - Developed marketing strategy that placed the project at an international level, including UNESCO Portal and Whitney Museum's ArtPortal Net Exhibitions.
  - Designed biannual budgets and managed resources, as well as developed grant writing strategies at the local, national and international level including the Cultural Office of the City of Merida, the Spanish Society of Foreign Cultural Action (SEACEX) and the Amsterdam based Prince Claus Foundation.
  - Managed human resources, supervising and collaborating with artists, curators, critics, graphics designers, electrical engineers, programmers, museographers, interns and museum staff.

- Developed an academic program in the form of an interdisciplinary laboratory where diverse communities, youths, senior high schools and university arts departments benefited from conferences, workshops and presentation in their own location.
- 2014 Co-Curator, *Indigeneity | Decoloniality | @art***, Jameson Gallery, Duke University, Durham, North Carolina, USA.
- Brought together artists from across the Americas working on various mediums under “decolonial creative practices.”
- Developed a workshop to explore inter-relations between indigeneity, decoloniality, and @art in their dependence, independence, and inter-dependence.
- 2008 Curator. *Traslocalidades en Movimiento***, video art, Centro Cultural de España en El Salvador, San Salvador, El Salvador.
- 2004 Guest Curator. *[R]-[R]-[F] – Festival***, JavaMuseum: Forum for Internet Technologies in Contemporary Art, Cologne, Germany.
- 2002 Curator. *Interactive Arts Festival.01***, Kwan Fong Gallery, California Lutheran University, Thousand Oaks, California, USA.
- 2000 Translator. *Codigo de Etica para Museos***, American Association of Museums, Washington DC, USA.
- 1995 Editor. *Pochonovela***, Directed and Produced by Coco Fusco, Cabrera Soy Productions, Los Angeles-New York, USA.
- 1999 Curator. *Transmigrant Fibers: Latino and Latinamerican Artists in the Internet***, Museum of the City of Queretaro and ITESM, Mexico.
- 1994 Curator. *Huellas de un Corazón Sangrante en Tropicana***, MIX-Brasil, Museum of Sound and Image, Sao Paulo, Brazil.
- 1994 Curator, “Representation”** Video Program #8, 10<sup>th</sup> Chicago Latino Film Festival, Chicago, Illinois, USA.
- 1993 Curator. *Nomadas: Plural Identities in Traveling Territories***, Randolph Street Gallery, Chicago, Illinois, USA.
- 1993 Producer / Program Coordinator / Director (1991-1993)**, Deep Dish TV Network, New York City, USA.
- Developed budgets, oversee design, marketing, promotion, delivery quality of programs and services with media producers from Latin America, Brazil and the Caribbean.
- Developed and maintained broad relationships with international arts and community organizations.
- 1992 Curator. *Videos That Unmask, Test and Invade the Colonial System***, Program I, Video In, Vancouver B.C., Canada.
- 1992 Co-Curator. *La Ruptura Latina: An exhibition of North American Latino Video Art***, Name Gallery, Chicago, Illinois, USA.
- 1991 Director. *The Case of Kansa City***, Series Spigot for Bigots, Deep Dish TV, New York.
- 1986 Festival Director. *New Latin American Cinema in Iowa II***, an international film festival and conference, The University of Iowa, Iowa City, Iowa, USA.

#### SELECTED CITED WORKS / CURATORIAL

- 2020** Egea, Eduardo. **Lo local y lo digital**, Opinión, *Crónica.Com.MX*, CDMX; Mexico.
- 2019** Sierra Medina, Claudia Ivonne. **Dispuestos a Experimentar**, *Diario de Yucatán*, January 12, Merida, Yucatan, Mexico.
- 2018** Almela, Ramón. **“Memorias Relacionales” Del Éxodo Latino**, *Revista Criticarte*, Puebla, Mexico.
- 2014** Chávez, Daniel B. **Decolonial Aesthetics: Arte Nuevo InteractivA and A New Generation of Decolonial Thinkers, Makers, and Doers**, *E-Misférica*, Vol. 11. No. 1, New York, USA.

- 2013 Cippitelli, Lucrezia, **Eurocentrismo y sistema de arte internacional**, 42 *Salón Nacional de Artistas Catalog*, Ministerio de Cultura, Bogota DC, Colombia.
- 2010 Smith, Royce W. **A Crisis of Super-Sized Proportions (or Why the Next Great Art Biennial Should Not Be Curated by an Uber-Platinum Frequent Player)**, *X-TRA* Vol. 13, No 1, Los Angeles, California, USA.
- 2005 Cippitelli, Lucrezia. **Dentità e futuro post-tecnologico alla Biennale Interactiva 05**, *Lux Fluz Magazine*, Rome, Italy.
- 2005 Navas, Eduardo. **The biennale Interactiva 05**, *Latin Art, Online Journal of Art and Culture*, Los Angeles, California, USA.
- 2005 Mayer, Mónica. **Arte Nuevo Interactiva'05**, Cultura, *El Universal*, July 1, México DF.
- 2005 Garma, Patricia, **Mérida, a la vanguardia artística**, Seccion Cultura, *Diario de Yucatan*, June 20, Merida, Yucatan, Mexico.
- 2005 Nieto, Ignacio. **Raúl Ferrera-Balanquet, Organizer and Director of Interactiva**, *Net Art Review*. [www.netartreview.net/monthly/0305.2.html](http://www.netartreview.net/monthly/0305.2.html)
- 2003 Figueroa, Heidi. **Lo Politico de Interactiva'03**, *Teknokultura*, Vol. 3, San Juan, Puerto Rico.
- 2001 Garcia-Fenech Giovanni. **Interactiva '01" Brings Digital Art To Mexico**, *Artforum Digital*, <https://www.artforum.com/news/interactiva-01-brings-digital-art-to-mexico-96>.

### SELECTED EDUCATION

- 2016 **Ph. D.** Romance Studies Department, US Latinx, Latin American and Caribbean Cultural Studies, Duke University, Durham, North Carolina, USA.
- 2016 **Graduate Certificate in Latin American and Caribbean Studies**, Center for Latin American and Caribbean Studies, Duke University, Durham, North Carolina, USA.
- 2014 **M. A.**, Romance Studies Department, US Latinx, Latin American and Caribbean Cultural Studies, Duke University, Durham, North Carolina, USA.
- 2014 **Yucatec Maya Summer Institute** (2013-2014), UNC-Chapel Hill and Duke University, Merida-Valladolid-Xocen, Yucatan, Mexico.
- 1992 **M.F.A.** Intermedia Arts, Emphasis on Painting, Drawing, Graphic Design, Installation Art, Multimedia, Video, Art History, and Film Studies and Production, School of Art and Art History, The University of Iowa, Iowa City, Iowa, USA.
- 1990 **M.A.** Intermedia Arts, Emphasis on Painting, Drawing, Graphic Design, Installation Art, Multimedia, Video, Art History, and Film Studies and Production, School of Art and Art History, The University of Iowa, Iowa City, Iowa, USA.
- 1987 **B.G.S.** Communication Studies and Film Production, School of Communication, The University of Iowa, Iowa City, Iowa, USA.

### SELECTED EDUCATION/ POST GRADUATE-FELLOWSHIPS

- 2021 **Memorias Vivas. Archivos y museos comunitarios**. Post Graduate Seminar IberCultura Viva and CLACSO, Rio de Janeiro, Brazil-Bueno Aires, Argentina.
- 2021 **DEAR (Digital Evolution/Artist Retention) Fellowship**, Caribbean Cultural Center African Diaspora Institute, New York, USA.
- 2003 **Seminar Literature and Literary Criticism**, IECY, Merida, Yucatan, Mexico.
- 2000 **Alchemy Fellowship**, Australian Network of Art and Technology, Powerhouse Art Center, Brisbane, Australia.
- 1998 **Above The Line Fellowship**, Web Design and Internet Development, Bay Area Video Coalition, San Francisco, California, USA

### SELECTED ACADEMIC EXPERIENCE

- 2021 **Workshop Facilitator**, Center for Afrofuturist Studies, Public Space One, Iowa City, Iowa.
- 2020 **Adjunct Professor**, ENES-UNAM, Merida, Yucatan, Mexico.

- 2019 **Faculty Fellow**, Center for Arts, Design, and Social Research (CAD+SR), Boston, Massachusetts, United States and Merida, Yucatán, Mexico.
- 2017 **Artist in Residency**, Universidad Pedagógica Nacional, Bogotá, Colombia.
- 2016 **Artist Teacher** (2013-2016), Vermont College of Fine Arts, Montpelier, Vermont, USA.
- 2014 **Visiting Professor**, Universidad Andina Simón Bolívar, Quito, Ecuador.
- 2011 **Professor**, Visual Arts Department, Superior School of the Arts of Yucatan (ESAY), Merida, Mexico.
- 1998 **Fulbright Scholar**, University APEC, Santo Domingo, Dominican Republic.
- 1997 **Academic Instructor**, Youth First/Líderes Jovenes, City of Berkeley Domestic Violence Partnership, Berkeley, California.
- 1996 **Assistant Professor** Film and Video Department, Columbia College, Chicago, USA.

### SELECTED PUBLICATIONS

- 2021 **Navigating Africana Mexican Diaspora Territories: Elizabeth Catlett and Sergio Sánchez Santamaría**, *Graphic in Transit: Sergio Sánchez Santamaría*, Miguel Rojas-Sotelo and Rafael Osuba, eds., ASP Book publishing, Durham, North Carolina, USA.
- 2019 ***Aestesis Decolonial Transmoderna Latinx\_MX***, Fondo Nacional para la Cultura y las Artes (FONCA)- Instituto Kanankil A.C., CDMX-Merida, Mexico.
- 2018 **Imaginarios y Estrategias Decoloniales**, *Estudios Artísticos: revista de investigación creadora*, No. 4, January-June, Bogotá, Colombia.
- 2018 **Narrating Our Histories: Selections from a dialogue among Queer Media Artists From the African Diaspora**, Ferrera-Balanquet, R. and Harris, Thomas A., *Sisters in the Life: A History of African American Lesbian Media-Making*, Yvonne Welbon and Alexandra Juhasz, editors, Duke University Press, Durham, North Carolina, USA.
- 2015 ***Andar Erotico Decolonial***, Raul Moarquech Ferrera-Balanquet, ed., Ediciones del Signo, Buenos Aires, Argentina.
- 2014 **Aiesthesia Descolonial Transmoderna**, *Prácticas Artísticas e Imaginarios Sociales: X Bienal de La Habana*, Montes de Oca Moreda, D., Fernandez Torres, Lopez Rodriguez, B. V, Portela, J. (eds), Centro de Arte Contemporaneo Wifredo Lam, Havana, Cuba.
- 2013 **Connecting the Self to the La Habana Independent Media Workshop**, *Connecting La Habana*, Lucrezia Cipitelli, Editor, DigiCult Editions, Milan, Italy.
- 2013 **Decolonial AestheSis at the 11<sup>th</sup> Havana Biennial**, **Decolonial AestheSis**, Raul Moarquech Ferrera-Balanquet and Miguel Rojas-Sotelo, *Periscope / Social Text Journal*, New York, USA.
- 2012 **Décolonialité et Expérience Esthétique: Une Approximation** (a collaboration with five artists), *Inter Art Actuel*, No. 111, Quebec, Canada.
- 2011 **Decolonial Aesthetics: Collective Creative Practice in Progress** ("Practici creatoare colective în desfășurare"), Raul Moarquech Ferrera-Balanquet and Miguel Rojas-Sotelo, Eds., *IDEA arts + society*, #39, Cluj, Romania.
- 2010 **Merida T'Ho\_MX: Exploring Locative Media in a Latino Territory**, *Public No. 40*, Toronto, Canada.
- 2009 **Arte Nuevo InteractivA: The Social Engineering of a Curatorial Project in Merida\_MX**, *Integración y Resistencia en la Era Global, Evento Teórico Décima Bienal de La Habana*, Centro de Arte Contemporaneo Wifredo Lam, La Habana, Cuba.
- 2009 **Arte Nuevo InteractivA : La manoeuvre d'un projet de commissariat à Mérida**, *Mexique*, Inter 102, pp. 86–94.
- 2009 **Metropolis Transmigratorias: Merida\_MX and Los Angeles\_Aztlan**, *Bienal de La Habana para leer*, Universitat de València, Spain.
- 2008 **Videoarte transnacional Latino en EEU-Canada: 1960-2007**, *Video en Latinoamérica: Una visión crítica*, Editorial Brumaria, Madrid, Spain.
- 2001 **Curating New Media Arts in a Latin American Context**, *The Media Circus Reader*,

*Rogue States*, Spacestation Press, Melbourne, Australia.

### **SELECTED RECENT SOLO EXHIBITIONS**

- 2019** **Eggungun: Orisha de los Ancestros**, The Box Gallery, West Palm Beach, Florida, USA.
- 2016** **Ancestral Memories**, curated by Kency Cornejo and Miguel Rojas-Sotelo, Jameson Gallery, Duke University, Durham, North Carolina, USA.
- 2011** **Recent Media Works**, curated by Jorge Castro, La Cupula Gallery, Cordoba, Argentina.
- 2011** **Nomad Dreams**, interactive media, documentary and socially engaged public art installation and performance, City of Merida Festival, Merida, Yucatan, Mexico.
- 2010** **Memories at the Crossroads: Raul Moarquech Ferrera-Balanquet**, North Carolina Latin American Film Festival, Duke University, Durham, North Carolina, USA.
- 2009** **Merida T'Ho\_MX**, interactive media and socially engaged public art installation and performance, City of Merida Festival, Merida, Yucatan, Mexico.
- 2004** **The Videos of Raul Moarquech Ferrera-Balanquet**, curated by Rinaldo Walcott, The Centre for Media and Culture in Education, University of Toronto, Canada.

### **SELECTED GROUP EXHIBITIONS**

- 2019** **La posible reconstrucción de nuestros mundos**, curators: Andres D. Abreu y Roxana de los Ríos, TECNOLOGÍASQUEDANZAN, XIII Bienal de La Habana, Galería Zoom-Sala Lezama Lima, Gran Teatro de La Habana Alicia Alonso, Havana, Cuba.
- 2015** **HD: Haceres Decoloniales**, curated by Pedro Pablo Gomes, ASAB Gallery, Universidad Distrital Francisco Jose de Caldas, Bogota, Colombia.
- 2005** **Panorama de la Plastica en Yucatan**, Curated by Rafael Perez y Perez and Miriam Kaiser, 33 International Cervantino Festival, Leon, Guanajuato, Mexico.
- 2002** **Reactions: A Global Response to the 9/11 Attacks**, organized by Papo Colo and Jeanette Ingberman, Exit Art Gallery, New York City, USA.
- 1997** **Una Retrospectiva de las Video Colaboraciones entre Raúl Ferrera-Balanquet y Enrique Novelo Cascante**, MIX México: First Film and Video Festival of Sexual Diversity, Cine Eleketra, México DF., México.
- 1995** **Mix New York 95**, 9<sup>th</sup> New York Lesbian and Gay Experimental Film and Video Festival, Film Anthology, New York City, USA.
- 1993** **Cruzando Fronteras/Crossing Borders**, Latin Canadian Film, Video and Media Festival, Harbourfront, Toronto, Canada.
- 1992** **Body Parts: A Physical Examination**, Los Angeles Contemporary Exhibitions, Los Angeles, California, USA.

### **SELECTED PERFORMANCES AND PUBLIC INSTALLATIONS**

- 2018** **(De)Encounters and The Weaving of Relational Memories in the MeXicanx\_Latinx Territories (1987-2017)**, Los Angeles Contemporary Exhibitions, Los Angeles, California.
- 2017** **Wiwa Turi Éek' Yuman / Memories of Stars and Constellations**, *Territorios Inexplorados / Encuentro de Arte Acción en Yucatán*, Merida, Yucatan, Mexico.
- 2015** **Akonel Anahua / Knowing the One Who Walks with the Wind**, *The Second Annual Evening of Indigenous Storytelling*, Organized by the First Nations Graduate Circle, UNC, Chapel Hill, North Carolina, USA.
- 2015** **Mariposa Ancestral Memory**, *HD: Haceres Decoloniales*, curated by Pedro Pablo Gómez, ASAB Gallery, Bogota, Colombia.
- 2013** **Mariposa Ancestral Memory**, *BE.BOP*, curated by Alanna Lockwood, Ballhaus Naunynstraße, Berlin, Germany.
- 2006** **Tres Ciudades: Campeche+Chetumal+Merida**, 7<sup>th</sup> International Art Festival, Campeche and Merida Cultural Office, Yucatán, Mexico.

### SELECTED MUSEUM SHOWS

- 2012 **Nomad Dreams and Selected Videos**, interactive media, documentary and socially engaged public art installation and performance, curated by Arlan Londoño and Gabriel Roldo, *DysTorpia Media Project*, Queens Museum of Art, Queens, New York, USA.
- 2011 **Decolonial Aesthetics**, exhibition and workshop organized by Walter Mignolo, Nasher Museum and Jameson Gallery, Duke University, Durham, North Carolina, USA.
- 2006 **Unbroken Ties: Dialogues in Cuban Art**, curated by Jorge Santis, Museum of Latin American Art, Long Beach, California, USA.
- 1997 **Breaking Barriers**, Fort Lauderdale Museum of Art, Fort Lauderdale, Florida, USA.
- 1995 **Cuba: La Isla Posible**, curated by Ivan de la Nuez, Juan Pablo Ballester and Maria Elena Escalona, Centro de Cultura Contemporanea de Barcelona, Spain.
- 1993 **The Gulf Crisis TV Project**, Deep Dish TV and Paper Tiger TV, Whitney Biennial, Whitney Museum of American Art, New York City, New York, USA.
- 1992 **Latino Media Arts: Theory and Culture**, curated by Ana M. Lopez and Chong Noriega, Film and Video Gallery, Whitney Museum of American Art, New York City, USA.
- 1991 **Cuba-USA: The First Generation**, Museum of Contemporary Arts, Chicago, USA.

### SELECTED CITED WORKS AND REVIEWS ARTISTIC

- 2021 Fleites, Alex. **Videoarte: un género que contiene en las fronteras: Entrevista a Andres D. Abreu**, *Oncubanews*, January 8, Oncubanews.com, Miami, USA.
- 2018 Iaroc, Andrea. **Raul Moarquech Ferrera-Balanquet: A Master Storyteller**, *West Palm Beach Magazine*, West Palm Beach, Florida, USA.
- 2018 Vazquez, Rolando. **'Be.Bop - Black Europe Body Politics' (2012–ongoing)**, *Decolonial Documents: Part Four, Frieze*, Issue 199, November-December, London-New York-Berlin.
- 2017 Rodríguez Moreno, Celenis. **Ferrera Balanquet, Raúl Moarquech (comp.) (2015). Andar erótico decolonial. El desprendimiento. Buenos Aires: Ediciones del Signo, Revista LiminaR. Estudios Sociales y Humanísticos**, vol. XV, núm. 2, México.
- 2015 Alexander, Jacqui. **Groundings on Rasanblaj**, *E-misférica* Vol. 12, Issue 1.
- 2006 Montes de Oca, Dannys. **Del Fórum Idea 2006, ARTECUBANO 2**, Havana, Cuba.
- 1998 De la Nuez, Ivan. **Mariel en el Extremo de la Cultura**, *Encuentro de la Cultura Cubana*, No. 8 / 9, Spring / Summer, Madrid, Spain.
- 1997 Bonfil, Carlos. **Al Margen del Margen: Mix Mexico 97**, *La Jornada*, Mexico DF.
- 1996 Lopez, Ana M. **Greater Cuba**, *The Ethnic Eye*, ed. Chong Noriega and Ana M. Lopez, University of Minnesota Press, USA.
- 1996 Ortiz, Chris. **The Forbidden Kiss: Raúl Ferrera-Balanquet and Enrique Novelo Cascante's Merida Proscrita**, *The Ethnic Eye*, ed. Chong Noriega and Ana M. Lopez, University of Minnesota Press, USA.
- 1995 Fusco, Coco. **Miranda's Diary**, *English is Broken Here: Notes on Cultural Fusion in the Americas*, the New Press, New York, USA.
- 1991 Merrett, Jim. **Raúl Ferrera-Balanquet rediscovers his Cuban Heritage in Iowa City**, *The Advocate*, June, Los Angeles, California, USA.

### SELECTED PARTICIPATION IN CONFERENCES, SYMPOSIUMS, AND PANELS

- 2022 **The Future-Past vs. Coloniality: Decolonial Media Art Beyond 530 Years**, ACM SIGGRAPH Digital Arts Community Committee.
- 2021 **Africana Aesthetics and Decolonial Creative Practices**, *Jornada: Dialogando Sobre Arte Decolonial*, Grupo Latinoamericano de Formación y Acción Feminista (GLEFAS), Bogota, Colombia.
- 2021 **Decolonizing Masculinities from Yesterday and Today**, SEEDS for Change in collaboration with Mount Allison University and Framingham State University, Canada.

- 2019 **Tod[o-a-@-x-e-]s: Debates sobre la inclusión lingüística en la literatura**, *FILEY: Feria Internacional de la Lectura Yucatán*, Merida, Yucatan, Mexico.
- 2018 **II Festival de Cine Intercultural de la Zona Maya**, Intercultural University Jose María Morelos, Quintana Roo, Mexico.
- 2018 **Transnational Migration and the Nomadic Imagination**, *Aestesis, Decolonial Transmoderna Latinx\_MX*, FONCA, Mexico – Southwestern College Art Gallery, Chula Vista, California, USA.
- 2013 **Symposium on Decolonial Aesthetics from the Americas**, e-fagia / University of Toronto, Toronto, Canada.
- 2013 **Decolonizing The “Cold” War, BE.BOP 2013. Black Europe Body Politics**, Ballhaus Naunynstraße, Berlin, Germany.
- 2012 **Theoretical Event**, 11<sup>th</sup> Havana Biennial, Havana, Cuba.
- 2011 **LabDeLabs**, Centro Cultural de España / Universidad Nacional, Cordoba, Argentina.
- 2008 **Multiculturalism, Migration, and the Mega-Exhibition: Considering the Impacts of Contemporary Festivals, Biennales, and Documentas**, Association of Art Historians Annual Conference, Tate Britain & Tate Modern, London, England.
- 2007 **Arte Nuevo InteractivA: an experimental organic history of a curatorial project in MERIDA\_MX**, School of Art History, Frick Fine Arts Auditorium, University of Pittsburgh, Pittsburgh, Pennsylvania, USA.
- 2004 **The Postcolonial Poetic in El Sueño de Jorge Lara Rivera**, VI International Encounter of Caribbean Writers, Playa de Carmen, Quintana Roo, Mexico.
- 2001 **The Straw That Broke The Museum's Back? Digital Art On-Line And On-Site**, Museum Computer Network's Annual Conference, Cincinnati, Ohio, USA.
- 1995 **BNQN? /Black Nation Queer Nation?**, The Graduate Center of the City University of New York, New York City, USA.
- 1995 **Theory Beyond the Academy, Knowledge and Identities for the 90's**, University of California San Diego, San Diego, California, USA.

#### **SELECTED GRANTS, AWARDS, AND HONORS**

- 2021 **Critical Minded**, Allied Media Projects, USA.
- 2018 **FONCA**, Cultural Studies, Fondo Nacional para la Cultura y las Artes, Mexico.
- 2017 **Foundation for Contemporary Arts**, New York, New York, USA.
- 2012 **Research Grant**, Tinker Foundation Incorporated/Andrew W. Mellon Foundation.
- 2011 **Prince Claus Traveling Fund**, Amsterdam, The Netherlands.
- 2010 **Production Grant**, Office of Culture, City of Merida, Yucatan, Mexico.
- 2004 **FOECAY/CONACULTA**, Yucatan, Mexico.
- 2001 **US / Mexico Fund for Culture**, Contacto Cultural, FONCA / Rockefeller Foundation.
- 2000 **Alchemy Fellowship**, Australian Network of Art and Technology, Australia.
- 1998 **Fulbright Scholar**, USA.
- 1995 **NEA**, Illinois Art Council Grant, Chicago, Illinois, USA.
- 1994 **Outstanding Service to Students/Faculty**, Columbia College Chicago, Illinois, USA.
- 1993 **The Frameline Film and Video Completion Fund**, San Francisco, California, USA.
- 1993 **Lyn Blumenthal Fund for Independent Video/Criticism**, Chicago, Illinois, USA.
- 1992 **NEA**, Film in the Cities Film/Video Grants Program, Saint Paul, Minnesota, USA.

#### **ORGANIZATIONS**

- Fulbright Alumni Association**, 1999-2022.
- Transnational Decolonial Institute**, 2011-2022.
- Editorial Committee**, Revista Yucateca de Estudios Literarios, 2017-2022.
- Laboratorio Cartodigital**, 2001-2022.
- Decolonial Working Group**, 2011-2022.



**Centro Yucateco de Escritores AC.**, Merida, Yucatan, Mexico, 1994-2022.

**National Association of Latino Arts and Cultures (NALAC)**, 2013-2019.

**The Hurston-James Society**, Duke University, 2012-2016.

**MLA, Modern Language Association**, 2013-2016.

**Latino Midwest Video Collective**, 1986-2001

**College Art Association**, 2000-2002.

**ALMA, Association of Latino Men in Action**, Chicago, 1992-1996.

### **COMPUTER ABILITIES**

**Graphic Design Software:** Adobe Photoshop, Illustrator, InDesign.

**Web and Interactive Software:** Flash, Dreamweaver, PowerPoint, FileZilla.

**Online Learning:** Sakai, Blackboard, Moodle, Zoom, Teams, Classroom, Google Suite.

**Office Software:** Microsoft Word, PowerPoint, Excel.

**Programming Languages:** HTML, JavaScript.

**Digital Video and Sound Software and Systems:** Adobe Premier, After Effects, Final Cut Pro X, AVID Non-Linear Digital System, Sound Track Pro, C-Live, Audacity.

### **LANGUAGE, CITIZENSHIP AND INTERNATIONAL EXPERIENCE**

**Native Language:** Spanish; fluent in English; intermediate level in Yucatec Mayan.

**Citizenship:** U.S.A.; Cuba.

**Travel:** Colombia, Ecuador, England, Spain, El Salvador, Argentina, Dominican Republic, Puerto Rico, Canada, Mexico, Cuba, Germany, and Australia.