

**RAUL MOARQUECH FERRERA-BALANQUET**

829 Quincy St. NW Apt 402, Washington DC, 20011

raulmoarquech@gmail.com

www.labcartodigital.org/moarquech

202-696-6250

**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, curatorial and exhibition design, 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 EDUCATION**

- 2016** **Ph. D.** Romance Studies Department, US Latinx, Latin American and Caribbean Cultural Studies, Duke University, Durham, North Carolina, USA.
- 2016** **Certificate in College Teaching**, Graduate School, 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 Aries, Argentina.
- 2021** **DEAR** (Digital Evolution/Artist Retention) Fellowship, Caribbean Cultural Center African Diaspora Institute, New York, USA.
- 2003** **Seminar Literature and Literary Criticism**, IECY, Institute of Communication Studies of Yucatan, 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 PROFESSIONAL EXPERIENCE / CURATORIAL – MEDIA ARTS**

**2023 Co-Executive Director of Exhibitions**, Howard University Gallery of Art, Chadwick A. Boseman College of Fine Arts, Howard University, Washington DC.

- Developed, designed, curated, and implemented the exhibition *Genesis: The African American Experience in Art. The Ronald W. and Patricia Turner African American Collection*, which includes more than hundred artworks covering historical periods and movements from 1800s to the present.
- Direct and manage the Gallery's activities including schedules for exhibiting the collection as well as approval of incoming/outgoing temporary exhibitions.
- Coordinate Student Exhibition with Art Department.
- Establish collection policies for the overarching Gallery of Art's mission and vision as it pertains to managing and regulating exhibitions.
- Serve as executive co-curator, overseeing curatorial research, educational programming, and exhibition planning and scheduling.
- Plan, develop, design, and implement Museum Education program.
- 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.
- Co-Coordinate Student Art Exhibition with the Art Department.
- Co-ordinate artists visit and workshop.
- Research themes, artists, and exhibition for exhibition design and implementation.
- Contribute to TMS database.

**2023 Curator**, *Sensorial Africana Superrealities: Five Contemporary Diaspora Artists*, IA&A at Hillyer, Washington DC, USA

- An exhibition interconnecting African ancestral paths and realities that historically have emerged in transnational Black Atlantic and Caribbean territories.
- Artists included in are Elka Stevens, Akili Ron Anderson, Reginald Pointer, Raimi Gbadamosi, and Raul Moarquech Ferrera-Balanquet.

**2023 Special Advisor**, *Re-envisioning American Collections*, Terra Foundation Grant, The Phillips Collection, Washington DC, USA.

- Research and study 1900-1980 Latinxs, Chicanxs, Puerto Ricans, and Afro Latinxs artists for Terra Foundation Grant.
- Assist with curatorial development and conceptual approach to upcoming exhibition.
- Develop research and essay on the life of Cuban American artist Ana Mendieta to be published on the project's website.

**2022 Visual Arts Grant Panelist**, National Endowment for the Arts, Washington DC, USA.

- Reviewed and recommended applications according to the NEA grant criteria.
- Recommend artistic projects for funding based on artistic excellence and artistic merit.
- Attend Orientation Training Workshop and online review check-in meetings.

**2021 Artist in Residency/Curator/Facilitator**, *Africana Hemispheric Performance, Actions, Socially Public Participations, Rituals, and Ceremonies*, (2020-2021), Center for Afrofuturist Studies, Public Space One, Iowa City, Iowa.

- Research and study performances, actions, socially public participations, rituals, and ceremonies produced by African descendants performance artists and collectives.
- Organize a digital online workshop designed as a safe space for developing creative strategies and participatory actions establishing connections between performance, poetry, drawing, body painting, experimental sound, installation, and participatory action geared toward healing the experiences of modern colonial oppression.

- Curate a series of performance actions connected to themes such as political persona, networked memories, erotic sovereignty, staged actions, critical discourses/critical actions, healing rituals, organizing mediated intercultural actions.
  - Develop writing workshop for African Diaspora performance focus on subjective ethnography and performance theory.
- 2021 Grant Reviewer Panelist**, Arts and Cultural Organizations General Operating Relief, California Arts Council, Sacramento, California.
- Review grant applications.
  - Attend Orientation Training Workshop and online review check-in meetings
  - Recommend artistic projects for funding based on artistic excellence and artistic merit.
- 2019 Independent Researcher** (2018-2019), Fondo Nacional para la Cultura y las Artes (FONCA), Mexico.
- Research and investigate cultural and critical production in the Greater Mexico from 1987 to 2017.
  - Present 7 lectures/conferences about the research in Mexico and California during 2018.
  - Develop a 250 pages publication, which includes the findings from the research about cultural and critical production in the Greater Mexico from 1987 to 2017.
- 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.
- 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, 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 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 | @rt*, Jameson Gallery, Duke University, Durham, North Carolina, USA.
- Brought together artists from across the Americas working on various mediums under “decolonial creative practices.”
  - Develop a workshop to explore the inter-relations between the three words in the title of the exhibit: 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.
- 1995** **Editor.** *Pochonovela*, Directed and Produced by Coco Fusco, Cabrera Soy Productions, Los Angeles-New York, USA.
- 1993** **Producer / Program Coordinator / Director** (1990-1993), Deep Dish TV Network, New York City, USA.
- Direct programs, developed budgets, oversee design, marketing, promotion, delivery quality of programs and services with media producers from Latin America, Brazil and the Caribbean.

### SELECTED PROFESSIONAL EXPERIENCE / ACADEMIC

- 2023** **Adjunct Professor (2018-2023)**, M.A Psychotherapy, Kanankil Institute, Merida, Yucatan, Mexico.
- Developed Research Methodology curriculum and execute sections of the academic program for the area of Psychotherapy and Social Construction, and Thesis Seminar.
  - Provided creative vision and strategic leadership for diverse student population.
- 2020** **Adjunct Professor (2019-2020)**, Bachelor in Desarrollo y Gestion Interculturales, Escuela Nacional de Estudios Superiores (ENES)-UNAM, Merida, Yucatan, Mexico.
- Provided communication and cultural skills, critical thinking, and strategic leadership for diverse student population in the area of Intercultural Communication, Communication Theory and Media Marketing.
  - Develop curriculum for the first course ever taught in the area of African Diaspora and Afro descendants in Mexico, including critical studies, culture, literature, and the arts.
  - Provided artistic vision and strategic leadership for diverse student population in the areas of graphic design, interactive architecture, digital video production and editing, intercultural public campaign, and intercultural social media campaign.
- 2019** **Faculty Fellow**, 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.
- 2019** **Artist in Residency / Artist Teacher** (2013-2019), Vermont College of Fine Arts, Montpelier, Vermont, USA.
- Provided artistic vision and strategic leadership for diverse student population in the area of critical and creative practices.
  - Advised on curriculum and thesis development.
- 2018** **Visiting Instructor**, TVUIMQROO, Bachelor in Information Technology and Communication, Intercultural University Jose María Morelos, Quintana Roo, Mexico.
- Provided artistic vision and strategic leadership for diverse Mayan student population in the areas of digital video production and editing, intercultural documentary, and Final Cut Pro X training.
- 2017** **Guest Professor**, Visual Art Education, Universidad Pedagógica Nacional, Bogotá, Colombia.
- Provided artistic vision and strategic leadership for diverse student population in the areas of creative decolonial interdisciplinary practices, performance media practices, and social activism.
- 2016** **Lecturer / Adjunct Instructor and Research Assistant** (2012-2016), Romance Studies, Duke University, Durham, North Carolina, USA.
- Provided language and cultural skills, critical thinking, and strategic leadership for diverse

- student population in the areas of digital humanities, Cuban American cultural studies, US Latinx, creative practices, and student organization.
- Provided language and cultural skills, critical thinking, and strategic leadership for diverse student population in the area of Spanish Language.
- 2014 Visiting Professor**, MA in Latin American Cultural Studies, Universidad Andina Simón Bolívar, Quito, Ecuador.
- Developed curriculum for Visual Studies from Latin America and execute sections of the academic program for the area of Visual Studies, MA Cultural Studies.
  - Provided critical thinking, artistic vision, creative practices, and strategic leadership for diverse student population.
- 2011 Guest Professor**, Connecting La Havana Media Workshop, ISA (Instituto Superior de Arte) and Alamar Workshop, La Habana, Cuba.
- Provided artistic vision and strategic leadership for diverse student population in the areas of curatorial practices, Cuban American art history, media practices, and social activism.
- 2011 Faculty** (2005-2011), Visual Arts Department, Superior School of the Arts of Yucatan (ESAY), Merida, Mexico.
- Provided artistic vision and strategic leadership for diverse student population in the areas of curatorial practices, art history and student organization.
  - Collaborated actively in student outreach; advised on curriculum and thesis development.
  - Developed strategic community partnerships, creating a cycle of conferences with local, national and international artists, curators, critics and arts organizations.
- 2010 Curriculum Development / Faculty**, Gender and Masculinities, Kanankil Institute- CEPHICES / UNAM, Merida, Yucatan, Mexico.
- Co-developed curriculum and execute sections of the academic program for the area of Gender and Masculinities.
  - Provided creative vision and strategic leadership for diverse student population.
- 1999 Fulbright Scholar (1998-1999)**, School of Art, University APEC, Santo Domingo, Dominican Republic.
- Provided artistic vision critical skills and technical abilities for diverse student population in the areas of information architecture, interactive design, web programming, multimedia theory and digital communication.
  - Provided strategic leadership and primary execution for annual academic program.
  - Translated from English to Spanish substantial information dealing with Internet technologies, use of web design software and HTML.
- 1997 Academic Instructor**. Youth First/Líderes Jovenes, City of Berkeley Domestic Violence Partnership, Berkeley, California.
- Responsible and accountable for development of strategic program partnership with City of Berkeley Public Television Station to provide interdisciplinary study of cultures and media.
  - Provided artistic vision and strategic leadership for diverse student population in the areas of youth education, video production, domestic violence awareness and student organizations.

#### **SELECTED PUBLICATIONS / AUTHORED BOOKS, ANTHOLOGIES, CATALOGS**

- 2019** *Aestesis Decolonial Transmoderna Latinx\_MX*, Fondo Nacional para la Cultura y las Artes (FONCA)- Instituto Kanankil A.C., CDMX-Merida, Mexico.
- 2018** *Imaginario Creativos y Soberanía Erótica Decolonial*, Editorial En cortito que 's pa largo and Instituto Kanankil A.C. Queretaro-Merida, Yucatan, Mexico.
- 2015** *Andar Erotico Decolonial*, Raul Moarquech Ferrera-Balanquet, ed., Ediciones del Signo, Buenos Aires, Argentina.
- 2009** *Arte Nuevo InteractivA'09*, catalog, Raul Moarquech Ferrera-Balanquet, ed., Laboratorio Cartodigital, Arte Nuevo InteractivA, Biennial and Interdisciplinary Experimental Laboratory, Merida, Yucatan, Mexico.

- 2007 **Arte Nuevo InteractivA'07**, catalog, Raul Moarquech Ferrera-Balanquet, ed., Laboratorio Cartodigital, Arte Nuevo InteractivA, Biennial and Interdisciplinary Experimental Laboratory, Merida, Yucatan, Mexico.
- 2005 **Arte Nuevo InteractivA'05**, catalog, Raul Moarquech Ferrera-Balanquet, ed., Laboratorio Cartodigital, Arte Nuevo InteractivA, Biennial and Interdisciplinary Experimental Laboratory, Merida, Yucatan, Mexico.

#### SELECTED PUBLICATIONS / ANTHOLOGIES

- 2024 **Sama' Zikr Recuerdos Remembrances. rumi roaming.** Gita Hashemi, editor. Toronto: Subversive Press and Quattro Books, (Forthcoming).
- 2024 **Seeing US Iowan Latinxs Cuban Americans: A Letter to Ana Mendieta, *Re-envisioning American Collections***, Terra Foundation Grant, The Phillips Collection, Washington DC, USA (Forthcoming).
- 2023 **Bitácora Rosa LGTBQI US Latinx: Fotografía, Video, Internet, Instalación, Performance y Arte Público. CAMINO REAL.** Estudios de las Hispanidades Norteamericanas / Queer Corazón: Theorizing Love, Sex, and the Body. Volume 15, Issue 18, Editorial de la Universidad de Alcalá, Spain, (Forthcoming).
- 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. Durham, North Carolina: ASP Book Publishing.
- 2017 **Los Aguacates, *Sureste. Antología de cuento de la Península***, Carlos Martín Briceño, ed., Mexico: Ficticia Editorial and Universidad Politecnica de Quintana Roo, Mexico.
- 2017 **Pedagogías Creativas Insurgentes, *Pedagogías decoloniales. Prácticas insurgentes de resistir, (re)existir y (re)vivir, Tomo II***, Catherine Walsh (ed.), Quito: Ediciones Abya- Yala, Ecuador.
- 2015 **Navegar rutas erótica decoloniales rumbo a relatos de orígenes karibeños, *Andar Erotico Decolonial***, Ferrera-Balanquet, ed., Buenos Aires, Argentina: Ediciones del Signo,.
- 2015 **Sirena Navigating el Caribe cimarrón, decolonial queer writing and ancestral memory; *Interrogando los límites del texto***, Margaret Shrimpton Masson and Oscar Ortega Arango, eds. Merida, Mexico: Ediciones de la Universidad Autónoma de Yucatán,.
- 2009 **Metropolis Transmigratorias: Merida\_MX and Los Angeles\_Aztlan, *Bienal de La Habana para lee***. Valencia, Spain: Universitat de València.
- 2008 **Videoarte transnacional Latino en EEU-Canada: 1960-2007, *Video en Latinoamerica; Una visión crítica***. Madrid, Spain: Editorial Brumaria.
- 2006 **Variable Geometrica de la Pedagogia Interdisciplinaria, *La Otriedad***, Melba Alfaro, editor, Merida, Mexico: ICY/CYC/CAIYAC.

#### SELECTED PUBLICATIONS / JOURNAL / MAGAZINE

- 2022 **Estrangement, *Latino Book Review 2022***, USA.
- 2019 **Epístola Confesional a Sor Juana Inés de la Cruz o la Encarnación de Argumentos y Fabulas en Relatos Imaginados, *Aztlán: Journal of Chicano Studies***, Vol. 44, No. 2, Fall, Chicano Studies Research Center, UCLA, Los Angeles, California.
- 2019 **Sentipensar y Re-Existir: La Memoria Retrofutura Maya Yukateka, una aproximacion a la obra de Ana Patricia Martinez Huchim, *Revista Yucateca de Estudios Literarios***, Year 7, No. 8, 2019, UADY, Facultad de Ciencias Antropológicas, Merida, Yucatan, Mexico.
- 2018 **Imaginarios y Estrategias Decoloniales, *Estudios Artísticos: revista de investigación creadora***, No. 4, January-June, Bogota, Colombia.
- 2013 **Writing the Decolonial Mariposa Ancestral Memory, *Caribbean InTransit***, Issue 4, Virginia, USA.
- 2010 **Merida T'Ho\_MX: Exploring Locative Media in a Latino Territory, *Public No. 40***, Toronto, Canada.

- 2009 **Arte Nuevo InteractivA : La manoeuvre d'un projet de commissariat à Mérida, Mexique**, Inter 102, Montreal, Canada.
- 2007 **La infancia del tiempo y la vision alternativa**, *Tierra Adentro*, No. 145, Mexico DF, Mexico.
- 2006 **Pasajeros en Transito**, *La Hija Natural de J.T.G.*, Edicion Especial, Montevideo, Uruguay.
- 2004 **Poética Postcolonial en El Sueño de Jorge Lara**, *Navegaciones Zur*, No. 38, Merida, Mexico.
- 2004 **Traveling Corners**, *Revista Biblia*, No. 20, Lisbon, Portugal.
- 2001 **Curating New Media Arts in a Latin American Context**, *The Media Circus Reader, Rogue States*, Spacestation Press, Melbourne, Australia.
- 1995 **Sites of Struggle: Exile and Migration in the Cuban-exile Audiovisual Discourse**, *Felix: A Journal of Media Arts and Communication*, New York City, USA.
- 1994 **Teaching Multiple Difference in a Video Production Class**, *Radical Teacher*, Vol. 45., Center for Critical Education, University of Pittsburgh, USA.
- 1993 **Multiplying Radical Difference: Reading Latino Lesbian and Gay Audiovisual Discourse**, *Art Papers*, Vol. 17, No. 5, Atlanta, Georgia, USA.
- 1992 **Point of Entry: Transmigrant Departure**, *Art Paper*, Vol. 16, No. 1, Atlanta, Georgia, USA.
- 1992 **The Videotapes of Latino Midwest Video Collective: A Manifest**, *Cinematograph, a journal of film and media art*, Vol. 4, San Francisco, California, USA.

#### SELECTED PUBLICATIONS / CO-AUTHORED ESSAYS

- 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.
- 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.
- 2011 **Decolonial Aesthetics (I)**, a collective manifesto with 12 philosophers, artists and curators, *Transnational Decolonial Institute*, Duke University, North Carolina, USA.

#### SELECTED PUBLICATIONS / CATALOGS

- 2014 **Aiesthesis Descolonial Transmoderna**, *Practicas Artisticas 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.
- 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.
- 2008 **Chew Gum Circle Deforestation**, *New York & Chewing Gum*, Edited by Sinasi Gunes, Artes Yanyilari Editorial, Istanbul, Turkey.

#### SELECTED PUBLICATIONS / ONLINE

- 2011 **Territorios en Desafío: La Subjetividad Histórica**, *Escaner Cultural*, Santiago de Chile, Chile.
- 2009 **Intercepting heteropatriarchy colonial normative: Latin@s Queer Media Artists and their works**, *Worlds and Knowledges Otherwise*, Vol. 3-1, Center for Global Studies and the Humanities, Duke University, Durham, North Carolina, USA.
- 2004 **Geographical Architectures in Contemporary Indian Video Art**, Net Art Review, USA.

**SELECTED PUBLICATION / TRANSLATION**

- 2001 *Codigo de Etica para Museos* (Spanish Edition), Ferrera-Balanquet, Raul and Campos, Jorge, translators, American Association of Museums, Washington DC, USA.
- 2001 *Excelencia e Igualdad: la Educacion y la Dimension Publica de los Museos* (Spanish Edition), Ferrera-Balanquet, Raul and Campos, Jorge, translators, American Association of Museums, Washington DC, USA.

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

- 2023 **The Future Past v. Coloniality: Decolonial Media Art Beyond 530 Years**, curated by Liliana Conlisk Gallego, SIGGRAPH 2023 Conference, Los Angeles, California.
- 2021 **VI Seminario Internacional de los Estudios Artísticos**, Universidad Distrital Francisco José de Caldas, Bogota, Colombia.
- 2021 **Africana Hemispheric Performance, Actions, and Ceremonies**, *2nd Seminar on Performing Arts and Contemplative Practices: Contemplation, Performing arts and Coexistence*, Grupo TRADERE, Centro de Artes e Letras, UFSM, Santa Maria-RS, Brazil.
- 2021 **Africana Aesthesis and Decolonial Creative Practices**, *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.
- 2018 **10<sup>th</sup> UC-Mexicanistas International Literary Congress**, *Feria Internacional de la Lectura Yucatan, FILEY*, Merida, Yucatan, Mexico.
- 2017 **II Encuentro de Semilleros de Investigación y Grupos de Estudio LAV**, Universidad Pedagógica Nacional, Bogota, Colombia.
- 2015 **Shifting the Geography of Reason**, Caribbean Philosophical Association, Rivera Maya, Quintana Roo, Mexico.
- 2014 **Decolonizing the Unconscious: Re-Surging Ancestral Cultural Alliances**, Winter Residency, Vermont College of Fine Arts, Montpelier, Vermont, USA:
- 2013 **The Radical Caribbeans Conference**, Cuban and Caribbean Studies Institute, Tulane University, New Orleans, Louisiana, 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.
- 2009 **Transitio\_MX 03**, Centro Nacional de las Artes CENART, Mexico City, Mexico.
- 2008 **Arte Nuevo InteractivA: An Independent curatorial project in MERIDA\_MX**, Digital Arts and New Media, Porter College, UCSC, Santa Cruz, California, USA.
- 2008 **Jornadas de Crítica de Arte 2008**, AICA Mexico, Merida, Yucatan, Mexico.
- 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, 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 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.
- 2013** **Merida T'Ho\_MX**, a selection of photographs, video and interactive and graphic design, Casa Colon Gallery, Merida, Yucatan, Mexico.
- 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**, a retrospective of video works organized by Miguel Rojas-Sotelo, 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

- 2023** **Heritage Film Festival**, organized by Invisible Colors, Bethesda, Maryland, USA.
- 2023** **Sensorial Africana Superrealities: Five Contemporary Diaspora Artists**, IA&A at Hillyer, Washington DC, USA
- 2023** **The Future Past v. Coloniality: Decolonial Media Art Beyond 530 Years**, curated by Liliana Conlisk Gallego, SIGGRAPH 2023 Conference, Los Angeles, California, USA.
- 2022** **The Future Past v. Coloniality: Decolonial Media Art Beyond 530 Years**, curated by Liliana Conlisk Gallego, SIGGRAPH ASIA Conference, Daegu, South Korea.
- 2022** **Decolonial Transborder Art**, PAMLA Arts Matter, Pacific Ancient and Modern Language Association, UCLA Luskin Conference Center, Los Angeles, California, United States.
- 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.
- 2018** **Tiempos Migratorios/Impossible Subjects**, curated by Dalida Maria Benfield and Pedro Pablo Gomez, VIII Bienal ASAB, The Institute of (im)Possible Subjects and Art Department, Universidad Distrital Francisco Jose de Caldas, Bogota, Colombia.
- 2015** **HD: Haceres Decoloniales**, curated by Pedro Pablo Gomes, ASAB Gallery, Universidad Distrital Francisco Jose de Caldas, Bogota, Colombia.
- 2015** **Los Archivos del Cuerpo [Body Files]**, a collective project organized by Dalida María Benfield, Huret and Spector Gallery, Emerson College, Boston, Massachusetts, USA.
- 2010** **The Last Book**, organized by Luis Catmizer, Zentral Bibliothek, Zurich, Switzerland.
- 2005** **Panorama de la Plastica en Yucatan**, Curated by Rafael Perez y Perez and Miriam Kaiser, 33 International Cervantino Festival, Leon, Guanajuato, Mexico.
- 2004** **Digital Poetics and Politics**, summer institute, Queen University, Kingston, Canada.

- 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: Film Festival of Sexual Diversity, Mexico DF., Mexico.
- 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.
- 1993** **39th Robert Flaherty Seminar**, MOMA/Wells College, Aurora, New York, USA.
- 1992** **Body Parts: A Physical Examination**, Los Angeles Contemporary Exhibitions, Los Angeles, California, USA.
- 1991** **Mini Print International**, Taller Galería Fort, Barcelona, Spain.
- 1993** **13ro Festival de Cine, Video y TV Latinoamericano**, La Habana, Cuba.

#### SELECTED PERFORMANCES AND PUBLIC INSTALLATIONS

- 2018** **(De)Encounters and The Weaving of Relational Memories in the MeXicanx\_Latinx Territories (1987-2017)**, Performance Talk, *LACE (Los Angeles Contemporary Exhibitions)*, Los Angeles, California, USA.
- 2017** **Wiwa Turi Éek' Yuman / Memories of Stars and Constellations**, *Territorios Inexplorados / Encuentro de Arte Acción en Yucatán*, Curated by Débora Carnevali and Omar Góngora (La Periferia), 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.
- 2013** **Mariposa Ancestral Memory**, *Alucine Latino Media Festival*, Toronto, Canada.
- 2008** **Maracas Elekes**, Telematic Performance, *Open\_Borders: Improvisation Across Network, Distance, Timezones*, Actions of Transfers: Women's Performance in the Americas, UCLA Center for the Performances Studies Center, Los Angeles, California, USA.
- 2006** **Tres Ciudades: Campeche+Chetumal+Merida**, a traveling public installation and socially engaged performance, collaboration with Jose Luis Garcia and Gorki Garcia Perez, 7<sup>th</sup> *International Art Festival*, Campeche and Merida Cultural Office, Yucatán, Mexico.
- 1995** **Home is Where I Live**, Installation / Solo Performance, *Slam Text*, Multimedia Gallery and Performance Space, UCSD, San Diego, California, USA.
- 1993** **Ways of Crossing Borders**, Multimedia Performance / Video Presentation, collaboration with Maria Dalida Benfield, Chicago Filmmakers, Chicago, Illinois, USA.
- 1990** **Port of Entry: Transmigrant Departure**, collaboration with Coco Fusco, José Bedia, and Iñigo Maganglano-Ovalle, *Randolph Street Gallery*, Chicago, Illinois, USA.

#### SELECTED MUSEUM SHOWS

- 2018** **Variaciones Culturales / Cultural Variations**, Collective Exhibition, Casa Museo Quinta Montes Molina. Merida, Yucatan, Mexico.
- 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.
- 2001** **The Cuban Allure**, Museum of Art, Colorado University, Boulder, Colorado, USA.
- 1997** **Breaking Barriers**, curated by Jorge Santis, 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, Illinois, USA.

#### SELECTED CITED WORKS / CATALOGS

- 2018** Benfield, Dalida Maria and Gomez, Pedro Pablo. **Tiempos Migratorios/Impossible Subjects**. VIII Bienal ASAB, The Institute of (im)Possible Subjects and Art Department, Bogota: Universidad Distrital Francisco Jose de Caldas.
- 2017** Gómez, Pedro Pablo. **HD: Haceres Decolonilas: Prácticas liberadoras de estar, el sentir y el pensar**. Bogota: Fondo de Publicaciones Universidad Distrital Francisco Jose de Caldas.
- 2013** Lockwood, Alanna and Mignolo, Walter D. **BE.BOP 2012. Black Europe Body Politics**. Berlin, Germany: Art Labour Archives in collaboration with Ballhaus Naunynstraße.
- 2013** Cippitelli, Lucrezia, **Eurocentrismo y sistema de arte internacional**, 42 *Salón Nacional de Artistas Catalog*, Bogota DC, Colombia: Ministerio de Cultura.
- 2006** Santis, Jorge H. **Unbroken Ties: Dialogues in Cuban Art. Sin Rupturas**. Long Beach, California: Museum of Latin American Art (MoLAA).
- 2001** **Cuban Allure**. Catalog. Charlotte, North Carolina: The Light Factory.
- 1997** **MIX México: First Film and Video Festival of Sexual Diversity**, Mexico DF.: MIX México.
- 1997** Santis, Jorge H. **Breaking Barriers: Selections From the Museum of Art's Permanent Contemporary Cuban Collection**, Fort Lauderdale, Florida: Fort Lauderdale Museum of Art.
- 1995** de la Nuez, Ivan; Ballester, Juan Pablo; Escalona, Maria Elena. **Cuba: La Isla Posible**. Barcelona, Spain: Centro de Cultura Contemporanea de Barcelona and Ediciones Destino.
- 1995** Ma, Ming-Yuen S. **Strange Fruits**. Los Angeles, CA: Los Angeles Center for Photographic Studies.
- 1993** Sussman, Elisabeth; Golden, Thelma; Hanhardt, John G; Phillips, Lisa. Whitney Biennial Catalog. **The Gulf Crisis TV Project**, Deep Dish TV and Paper Tiger TV, New York : Whitney Museum of American Art, in association with Harry N. Abrams Inc. Publisher.
- 1991** Zuver, Marc. **Cuba-USA: The First Generation, In Search of Freedom**. Washington DC: Fondo del Sol Visual Arts Center.
- 1991** **Mini Print International**. Barcelona, Spain: Taller Galería Fort.

#### SELECTED CITED WORKS AND REVIEWS

- 2023** Jenkins, Mark. **In the galleries: A dazzling show of mammoth and minuscule prints**, *The Washington Post*, November 17, Washington DC, USA.
- 2023** Freeman, Sholnn. **Howard University's Gallery of Art Looks Ahead**, *Howard Magazine*, Washington DC: Howard University Office of Communication.
- 2022** Contreras, Juan Manuel. **Afroyucatecx: Memorias Vivas plasma vivencias de descendientes en Yucatán**, *La Jornada Maya*, 6 de Enero, Mérida, Yucatán, México.
- 2022** Cizek, Katerina, and William Uricchio. **In Conversation: Co-Creation And Equity, Five Media-Makers Of Color Speak Out, "We are Here": Starting Points in Co-Creation**. *Collective Wisdom: Co-creating Media for Equity and Justice*. Cambridge, MA: MIT Press.
- 2021** Castellano, Carlos Garrido. **Art Activism for an Anticolonial Future**. Albany, New York: State University of New York Press.

- 2021 Podalsky, Laura. **El giro afectivo**. *Nuevos acercamientos a los estudios latinoamericanos: cultura y poder*. Edit by Juan Poblete. Ciudad Autónoma de Buenos Aires : CLACSO; México: UNAM.
- 2021 Fleites, Alex. **Videoarte: un género que contiene en las fronteras: Entrevista a Andres D. Abreu**, *Oncubanews*, January 8, Oncubanews.com, Miami, USA.
- 2020 De la Nuez, Ivan. **Cubantropía**, Editorial Periférica, Cáceres, Spain.
- 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 Iaroc, Andrea. **Raul Moarquech Ferrera-Balanquet: A Master Storyteller**, *West Palm Beach Magazine*, West Palm Beach, Florida, USA.
- 2018 Jefferson, Deon C. **The Box Gallery Welcomes Artists Dr. Raul Moarquech Ferrera-Balanquet**, *South Florida Gay News*, Wilton Manors, 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 Carnaveli Ramírez, Débora y Góngora Guzmán, Omar. **Arte Acción desde La Periferia**, Merida, Mexico: Ayuntamiento de Merida and ESAY.
- 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.
- 2017 Serna, Laura Isabel. **Latinos in Film**. *Oxford Research Encyclopedia of American History*. Oxford University Press.
- 2017 Benson, Devyn Spence. **Conflicting Legacies of Antiracism in Cuba: A new generation of Afro-Cubans confronts the paradoxical coexistence of racism, antiracism, and discourses of “racelessness” within the Cuban revolution**. *NACLA Report on the Americas* 49, no. 1, 48-55.
- 2016 Cornejo, Kency. **Ancestral Memories, Forces, and Bodies: The Work of Raul Moarquech Ferrera-Balanquet**, Online Catalog, Ancestral Memories, Jameson Gallery, Duke University, Durham, North Carolina, USA.
- 2015 Alexander, Jacqui. **Groundings on Rasanblaj**, *E-misférica* Vol. 12, Issue 1, New York.
- 2014 Nieto, Ignacio. **Vitalidad Creativa en Riesgo de Extinción**. *Radiografía del net art Latinoamericano*. Buenos Aires: Universidad Tres de Febrero-Dunken Editores.
- 2014 Fusco, Coco. **El diario de Miranda/Miranda's diary**. In *The Subversive Imagination*, Routledge, pp. 95-110.
- 2014 Mosquera, Gerardo and Papastergiadis, Nikos. **The Geopolitics of Contemporary Art**, *IBRAZZ, Platform 008*, <http://www.ibraaz.org/essays/109>
- 2014 Chávez, Daniel B. **Decolonial Aesthesis: Arte Nuevo InteractivA and A New Generation of Decolonial Thinkers, Makers, and Doers**, *E-Misférica*, Vol. 11, No. 1.
- 2012 Montes de Oca Moreda, Dannys. **Raúl Moarquech Ferrera Balanquet > Moviéndose At The Crossroads**, *DysTorpia Media Series Catalog*, Queens Museum of Art, New York, USA.
- 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.
- 2010 Tunali, Tijen. **Integration and Resistance in the Global Era: A Review of the Tenth Havana Biennial (2009)**. *Hemisphere: Visual Cultures of the Americas* 3, no. 1: 91.
- 2009 Marrufo Montañez, Renata. **Proyecto vanguardista del arte**, Seccion Cultura, *Diario de Yucatan*, Merida, Yucatan, Mexico, May 27.
- 2009 Lara Rivera, Jorge. **La ciudad online**, *Por Esto!*, Merida, Mexico, January 14.
- 2006 Montes de Oca, Dannys. **Del Fórum Idea 2006**, *ARTECUBANO*, 2, Havana, Cuba.
- 2005 Cippitelli, Lucrezia. **Dentità e futuro post-tecnologico alla Biennale Interactiva 05**, *Lux Fluz Magazine*, Rome, Italy.
- 2005 Mayer, Mónica. **Arte Nuevo InteractivA'05**, Seccion Cultura, *El Universal*, México DF.

- 2005 Navas, Eduardo. **The biennale InteractivA 05**, *LatinArt.com, Journal of art and culture*, a bilingual web based journal.
- 2005 Garma, Patricia, **Mérida, a la vanguardia artística**, Sección 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 Político de InteractivA'03**, *Teknokultura*, San Juan, Puerto Rico.
- 2003 Hubbard, Jim. **Introduction: A Short, Personal History of Lesbian and Gay Experimental Cinema**, *Millennium Film Journal*, Issue No. 41, Fall 2003.
- 2003 **Arte vía Internet, dede esta ciudad**, *Diario de Yucatán*, Sociedad y Cultura, 23 de Julio, Merida, Yucatan, Mexico.
- 2001 Garcia-Fenech, Giovanni. **InteractivA '01" Brings Digital Art to Mexico**, *Artforum*, USA.
- 1999 Krueger, Sam Quan. **Be Part of the Equation: A User's Guide on Arts in Community Service**. Guides. Paper 17. <http://digitalcommons.unomaha.edu/slceguides/17>
- 1999 Edwin Farfan Cervantes. **"Presente Continuo", literatura y arte genreada en la región,** *Por Esto!*, Julio 15, Merida, Yucatan Mexico.
- 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., Mexico.
- 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 Nicholson, Judith. **Black Inquiries**, *Afterimage*, 23 (1): 6.
- 1995 Noriega, Chon A. **On Curating**, *Wide Angle; A Quarterly Journal of Film History, Theory and Criticism*, Vol. 17, No. 1-4, Ohio University, Ohio, USA.
- 1995 Fusco, Coco, **Miranda's Diary**, *English is Broken Here: Notes on Cultural Fusion in the Americas*, the New Press, New York, USA.
- 1993 Makarah, O.Funmilayo. **Failed Experiment**, *Afterimage*, 21 (5): 4.
- 1992 Gomez, Gabriel. **What A Little Glue Can Do Sixth New York Lesbian and Gay Experimental Film Festival Anthology Film Archives New York, New York, Sept. 10-13 and 17-20**, *Afterimage* 20 (4): 6-7.
- 1991 Merrett, Jim. **Raúl Ferrera-Balanquet rediscovers his Cuban Heritage in Iowa City**, *The Advocate*, June, Los Angeles, California, USA.
- 1991 Knapper, Karl Bruce. **The Many Shades of Gay**, *Bay Area Reporter*, June, San Francisco, California, USA.

#### SELECTED GRANTS AND HONORS

- 2022 **MeridaFest Creative Award**, Cultural Office, Merida, Yucatan, Mexico.
- 2021 **Critical Minded**, Allied Media Projects, Detroit, Michigan, USA.
- 2021 **DEAR**, Caribbean Cultural Center African Diaspora Institute, New York, USA.
- 2020 **Critical Minded**, Allied Media Projects, USA.
- 2018 **FONCA**, Cultural Studies, Fondo Nacional para la Cultura y las Artes, Mexico.
- 2017 **Performance Art Emergency Grant**, Foundation for Contemporary Arts, New York, USA.
- 2012 **Research Grant**, Tinker Foundation Incorporated/Andrew W. Mellon Foundation, Center for Latin American and Caribbean Studies, Duke University, Durham, North Carolina, USA.
- 2011 **Prince Claus Traveling Fund**, Amsterdam, The Netherlands.
- 2010 **City Festival Production Grant**, Cultural Office, City of Merida, Yucatan, Mexico.
- 2004 **FOECAY/ Fondo Estatal para la Cultura y las Artes de Yucatán**, 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**, Bureau of Educational and Cultural Affairs, U.S. Department of State, Washington, DC, USA.
- 1998** **Above the Line Fellowship**, BAVC, San Francisco, California, 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.

#### **SELECTED PERMANENT PUBLIC COLLECTIONS**

- Mix Collection 1970-2001**, Fales Library and Special Collections, Elmer Holmes Bobst Library, New York University, New York City, USA.
- Fort Lauderdale Museum of Art**, Fort Lauderdale, Florida, USA.
- New York City Public Library**, New York City, USA
- San Francisco Public Library**, San Francisco, California, USA.
- Latin American Studies Archive**, Duke University, Durham, North Carolina, USA.

#### **ORGANIZATIONS**

- Fulbright Alumni Association**, 1999-2023.
- Laboratorio Cartodigital**, 2001-2023.
- National Association of Latino Arts and Cultures (NALAC)**, 2013-2023.
- Centro Yucateco de Escritores AC.**, Merida, Yucatan, Mexico, 1994-2023.
- Editorial Committee**, Revista Yucateca de Estudios Literarios, 2017-2023.
- Transnational Decolonial Institute**, 2011-2023.
- Caribbean Philosophical Association**, 2012-2021.
- Curators and Educators for Decolonization**, 2021
- The Hurston-James Society**, Duke University, 2012-2016.
- LASA, Latin American Studies Association**, 2015-2016.
- MLA, Modern Language Association**, 2013-2016.
- Latino Midwest Video Collective**, 1986-2001
- College Art Association**, 2000-2002.
- Cine Accion**, San Francisco, California, 1997-1998.
- ALMA, Association of Latino Men in Action**, Chicago, 1992-1996.
- Association of Independent Video and Filmmakers**, 1990-1994.

#### **COMPUTER ABILITIES**

- Office and Graphic Software:** Word, PowerPoint, Excel, Adobe Photoshop, Illustrator, InDesign.
- Web and Interactive Software:** Flash, Dreamweaver, PowerPoint, FileZilla.
- Database:** The Museum System (TMS).
- Online Learning:** Sakai, Blackboard, Moodle, Zoom, Teams, Classroom.
- Programming Languages:** HTML, JavaScript.
- Digital Video, 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.