

2016 Latino Art Now! Conference Presenters

As of April 7, 2016

A

Betsy Andersen is Founding Executive Director of Museo Eduardo Carrillo, an online museum www.museoeduardocarrillo.org. She makes sure that Carrillo's legacy is perpetuated. In that role she has been Executive Producer for the award winning documentary "Eduardo Carrillo: A Life of Engagement"; she curates online exhibits; she develops educational programs that feature contemporary Chicano/a artists and she assists in the development of the upcoming traveling retrospective of Carrillo's art.

Adrián Aldaba, a Chicago native, he serves as the assistant to the director, education and public programs assistant, and also coordinates the Center's day-to-day operations. A graduate of Harvard College, Mr. Aldaba received his A.B. in Romance Languages and Literatures with a secondary field in Ethnic Studies. As a Mellon Mays Undergraduate Fellow, he published original research on Gay Latino Studies and has presented papers at Bowdoin, Harvard, and Stanford University. Mr. Aldaba is an alumnus of the Smithsonian Minority Internship Program and the Smithsonian Latino Center's Young Ambassadors Program (YAP), serving as the YAP Alumni Liaison from 2009 to 2012.

José Agustín Andreu was born in Mexico City, of Puerto Rican parents and was raised in Puerto Rico, Spain, France and the United States. Self-supporting since age sixteen, he financed his education by drawing portraits at amusement parks and working in the graphic design field. Andreu has a BFA from Virginia Commonwealth University and a MFA from the University of Wisconsin, Madison. He has exhibited in the United States, Mexico, Cuba, and Spain and currently teaches Painting at the School of the Art Institute of Chicago and Fine Art at Columbia College Chicago. His work documents the morphology of identity. It uses structures that reflect abstract ideas about space, form, and illusion as well as color and light.

Hector L. Aponte is a retired clinical and school psychologist. Mr. Aponte worked for the Chicago Public Schools system, was an adjunct faculty at the Graduate Program of Education at De Paul University and was a faculty member at the Medical Science Campus of the University of Puerto Rico. Mr. Aponte has served as a consultant to the Legislature of Puerto Rico, the Department of Education, the Association of Parents with Children with Disabilities and the American Red Cross. Mr. Aponte studied art appreciation at the University of Puerto Rico. He is trained in ceramics, serigraphy, stained glass, drawing and conservation. In 1996, he opened the first fine art gallery of Puerto Rican art in Chicago. Through the years, the gallery included artists from Cuba, Mexico, Uruguay and Ecuador. Mr. Aponte owns a vast collection of Puerto Rican art and crafts including historical posters, religious artifacts, ceramics and original artworks.

Sandra Aponte, Program Officer for The Chicago Community Trust, leads grant making in arts and culture. Prior to joining the Trust, Ms. Aponte was a program manager at The Field Museum overseeing collaborative partnerships among several cultural institutions, universities and education systems. She also participated in a highly selective, rigorous program - *Fellowship in Arts and Culture Management* - where she gained valuable management and leadership experience at some of the most renowned cultural institutions throughout the city. Ms. Aponte's professional experience also includes serving as a development manager for an arts organization and an art gallery business manager. She earned a master's degree in business from DePaul University (Chicago, 2000) and a bachelor's degree in marketing from The Fashion Institute of Technology (New York, 1993).

Iván Arenas is a Mexican-American anthropologist, architect, artist, and activist. His research focuses on the production of emergent political subjectivities and alternative political imaginaries through practices of struggle in urban settings. Dr. Arenas works at UIC's Institute for Research on Race and Public Policy,

which supports engaged research that aims to increase society's understanding of the root causes of racial and ethnic inequality and create research-based policy solutions and collective action. Dr. Arenas has curated three yearlong exhibits at UIC that have mobilized and extended his research on the intersection between protest practices, social transformation, and aesthetics.

Eduardo Arocho, a life-long resident of Chicago's Humboldt Park neighborhood, has published six chapbooks of poetry including *Hot Wings* (2013). Arocho received the 2011 Hispanic Heritage Award in Fine Arts from Northeastern Illinois University. His poetry has appeared in *El Centro Journal* of Puerto Rican Studies and *Open Fist: Anthology of Young Illinois Poets*. Film voiceover credits include *Flags of Steel*, *Urban Poet*, and a WBEZ *Chicago Matters* series program "From San Juan to Humboldt Park." With an MS from Spertus College, Arocho is a contributor of the *La Voz del Paseo Boricua* newspaper and is a committed community worker.

Chicago-based **Ernesto Atkinson** was born and raised in Antigua Guatemala. As a young boy, Ernesto expressed an interest in art with tremendous passion. Ernesto has traveled around the world where he has explored the arts and understanding for the human existence. He has been called "an artist who truly sees art as an active agent of change." Atkinson's art examines and represent concepts of beauty and transcendence through the context of imperfections. By examining in different social realities he invites the audience to experience a moment of awe and ingest a sublime light of love, understanding and virtue through conceptual images, brushstrokes, texture and colors. He is a graduate of the School of the Art Institute's Master of Arts in Art Therapy.

Dr. **Theresa Avila** is a scholar and curator of Latin American and Latin@ art. For the School of Transborder Studies at Arizona State University she teaches, as well as manages and curates the *Transborder Map Collection*. Recent publications include the essay "Icons of the Mexican Revolution: Constructions of Emiliano Zapata in *Prints of the Mexican Revolution...*" and co-editing "Art and Revolution in Mexico" a special issue of *Third Text* (2014). In 2015 she curated *Legacy of the Mexican Revolution* for the University of New Mexico and *Imagined Regions: The ASU Transborder Map Collection* for the Mexican Consulate in Phoenix, AZ.

Marta Elena Ayala Ibarra connected directly with Chicago Latin@ artists through the activities held in the 1970s by MARCH (Movimiento Artístico Chicano). Her work with Latin American, Latino and other artists representing a wide range of ethnic communities led to her experience in theater and poetry performance, as well as her role as cultural activist, community organizer, and liaison between Latin@ artists and university communities and universities. She is a former member of the Victory Gardens Latino Chicago Theater Company, Artes Contemporaneas, Artempo, Columbian College and Moming Dance Centers, the Mayor's Advisory Council on Latino Affairs, Urban Gateways, etc.

B

Holly Barnet-Sanchez, is an emeritus faculty member at the University of New Mexico, where she taught Chicano/a, Latino/a, and Modern Latin American Art History. She was a project coordinator and member of the national selection committee for the exhibition, *Chicano Art: Resistance and Affirmation, 1965-1985*. She coedited, *Signs from the Heart: California Chicano Murals*, with Eva Cockcroft, and served on the curatorial team for *Just Another Poster? Chicano Graphic Arts in California*, at UC Santa Barbara. She co-authored *Give Me Life: Iconography and Identity in East Los Angeles Murals*, with Tim Drescher. which is forthcoming this fall from University of New Mexico Press.

Carol Bebel (a.k.a. Akua Wambui) works for the economic, social, and artistic revitalization of Oretha Castle-Haley Boulevard, a historic black neighborhood of her native New Orleans. She is the co-founder of Ashé, a nonprofit community arts center which in the Yoruban language means "Amen" or "let it be done." After Hurricane Katrina, Ashé offered services such as job training, health counseling, in addition to being a place for artists to collaborate, create, and present their works. Bebel established Master Plan

Development Associates in 1990, a private consulting firm specializing in planning, development, and grant writing services to human service programs and initiatives. By 1995, Bebelle realized that the cultural and creative heartbeat of New Orleans was an under-tapped resource on the landscape of community development, and that the power of culture and creativity combined could unleash progress, improvement, and economic inclusion for much of the under-represented members of the community.

Zac Bleicher is the director of Edgar Miller Legacy, a 501©3 non-profit dedicated to the preservation and promotion of the artistic oeuvre and life story of artist Edgar Miller (1899-1993). Miller, known for his naturalist-humanist aesthetic, master craftsmanship, and artistic ingenuity, was a Chicago-based artist and designer whose works of fine art, commercial design, and organic architecture continue to inspire and inform contemporary creatives and thinkers. Mr. Bleicher has a B.A. in History, Architecture, and Art History from the University of Pennsylvania and an M.B.A. from the University of Illinois-Chicago. He currently resides in Chicago in an Edgar Miller-designed home.

Charlene Villaseñor Black is Professor of Art History and Chicana/o Studies at UCLA. She is currently Associate Director of UCLA's Chicano Studies Research Center and Editor of *Aztlán: A Journal of Chicano Studies*. She recently edited Shifra Goldman's *Tradition and Transformation: Chicana/o Art from the 1970s to the 1990s*, and a dossier in *Aztlán* dedicated to teaching Chicana/o/Latina/o art. She is currently at work on a film project with filmmaker Roberto Oregel, *DIEZ: Ten Artists, Ten Stories*. She has held numerous grants, from the Fulbright, Mellon, Woodrow Wilson, and Getty Foundations, the NEH, and ACLS.

Michelle T. Boone is the Commissioner of the City of Chicago's Department of Cultural Affairs and Special Events (DCASE), which presents and promotes free festivals, exhibitions, performances and holiday celebrations each year in parks, the historic Chicago Cultural Center, and other venues throughout the city. Before her post as Commissioner, Michelle was the Senior Program Officer for Culture at the Joyce Foundation in Chicago, and prior to that, was the director of Gallery 37, an award-winning job-training in the arts program for Chicago youth. Her professional career includes working in television, film, and the recording industry, and as a Peace Corps Volunteer in Chad, Africa. Michelle holds a bachelor's degree in Telecommunications and a master's degree in Public Affairs (nonprofit management major) from Indiana University, Bloomington.

Mariana Wardwell Botey is an art historian, curator and artist born in Mexico City. She is an Associate Professor in Latin American Modern/Contemporary Art History in the Visual Arts department of UCSD. She received her Ph.D. in Visual Studies from the University of California, Irvine, in 2010. Her book *Zonas de Disturbio: Espectros del México Indígena en la Modernidad* is published by Siglo XXI Editores. Previously she was academic director for the graduate theory seminar *Zones of Disturbance* at the University Museum of Contemporary Art (MUAC) in UNAM and a research fellow at the CENIDIAP-INBA (National Center for Research, Information and Documentation of Fine Arts).

Janet Brown is President and CEO of Grantmakers in the Arts (GIA), and a nationally known consultant, speaker and teacher. Prior to GIA, she was an adjunct faculty member at Baltimore's Goucher College, teaching Public Policy and the Arts, and Chair of Performing and Visual Arts at Augustana College in Sioux Falls, SD. A trained actress, Janet began her arts management career in theatre where her work included Joseph Papp's New York Shakespeare Festival, the American Conservatory Theatre in San Francisco, and national and European theatrical tours. A registered lobbyist for 15 years, she was executive director of South Dakotans for the Arts, a statewide service, education and advocacy organization.

Tania Bruguera is one of the leading political and performance artists of her generation. Bruguera researches ways in which Art can be applied to the everyday political life; focusing on the transformation of social affect into political effectiveness. Her long-term projects have been intensive interventions on the institutional structure of collective memory, education and politics. Recognized as one of the 100 Leading Global Thinkers by Foreign Policy magazine, one of the #Index100 for Index on Censorship award, she is a 2015 Herb Alpert Award winner, a Hugo Boss Prize finalist, a Yale World Fellow and is the first

artist-in-residence in the New York City Mayor's Office of Immigrant Affairs (MOIA). Bruguera continues working on the political rights of migrants through her long-term project Immigrant Movement International and in May 2015 opened the Hannah Arendt International Institute for Activism, in Havana.

C

Margarita Cabrera was born in 1973 in Monterrey, Mexico. She lived in Mexico City for ten years and then immigrated to the U.S. with her family. She received an MFA from Hunter College in New York, NY. Cabrera currently lives and works in El Paso, TX. Cabrera is the recipient of a Joan Mitchell Foundation Grant and was a finalist for the Texas Prize in 2007. Cabrera is represented by Walter Maciel Gallery in Los Angeles, CA. She first became known for her soft-sculptures of commercial products such as coffeemakers and blenders manufactured at US-owned maquiladoras in Mexico to serve as reminders of the labor involved. Cabrera lives and works in El Paso, Texas.

María Antonia Cabrera Arus is a PhD Candidate (ABD) in Sociology at the New School for Social Research, author of the award winning-project [Cuba Material](#), dedicated to archive the material culture of Cuban socialism. Cabrera Arus' academic work focuses on the relationship between industrial design and politics, exploring the connections between material environments and political discourses and practices of domination. She is also a collector of Cuban material culture from the Cold War era, and co-editor of the column "[Souvenirs](#)" of [Cuba Counterpoints](#) journal. Cabrera Arús curated the exhibitions "Pioneros: Building Cuba's Socialist Childhood" and "Cuba Finotype and Its Materiality."

Jacob Campbell is on staff at the Keller Science Action Center at The Field Museum, and holds a Ph.D. in Anthropology, from the University of Arizona. He is part of the Roots and Routes Initiative, which includes the Burnham Wildlife Corridor, a 100-acre ribbon of urban wilderness running through one of the city's premier lakefront properties, Burnham Park. BWC is located within the Millennium Reserve, and houses the five Gathering Spaces of which Caracol is one of the installations.

Diana Campoamor is president of Hispanics In Philanthropy (HIP), a network of donors. Under her leadership, the organization has grown into a transnational network of hundreds of organizations and individuals committed to strengthening Latino communities. Together with these partners, HIP has invested over \$50 million in community programs benefitting Latinos. Campoamor's leadership in philanthropy has achieved wide recognition and many awards--most recently, she was named one of the NonProfit Times' Power and Influence Top 50 in 2014. A native of Cuba now residing in the San Francisco Bay Area, Campoamor is a mother, grandmother and her interests include bicycling, painting, and meditation.

Taína Caragol is curator for Latino art and history at the National Portrait Gallery, Smithsonian Institution, responsible for increasing the representation of Hispanics and Latinos through exhibitions, collecting, and research. She was the lead curator for the collaborative show "Portraiture Now: Staging the Self," and "One Life: Dolores Huerta." Caragol was Curator of Education at Museo de Arte de Ponce (2010) and Latin American bibliographer for the Museum of Modern Art (2003-2007). She earned her Ph.D. at the Graduate Center, CUNY in 2013 with a dissertation titled: "Boom and Dust: The Rise of Latin American and Latino Art in New York Exhibition Venues and Auction Houses, 1970s-1980s." She has published essays on Latin American and Latino artists.

Gilberto Cárdenas is the Executive Director of *The Notre Dame Center for Arts and Culture*, Professor of Sociology and former Founding Director of the Institute for Latino Studies, Julian Samora Chair in Latino Studies, and Assistant Provost at the University of Notre Dame (1999-2013). Between 1995 and 2013 he served as the Executive Director for *the Inter-University Program for Latino Research (IUPLR)*. Cárdenas has authored and edited numerous books, articles, monographs, and reports on topics covering several fields of specialization, including international migration, economy and society, and race and ethnic

relations. He also established and owned Galería sin Fronteras, Inc.-a commercial gallery in Austin, Texas featuring the works of Chicano/Latino artists. He is an avid collector with the largest private collection of Latino art in the world.

Melissa A. Carrillo is the Director of New Media & Technology for the Smithsonian Latino Center (SLC). Since 1999, she has directed and designed interactive and immersive (bilingual) online experiences for the SLC that encompass representing and exploring Latino cultural identity through the lens of digital and emerging technologies. Carrillo spearheads the online immersive education initiative the Smithsonian Latino Virtual Museum (LVM); a trans-media *virtual museum* model for exploring and representing cultural identity in the age of the social web. Carrillo is currently the creative director for the NEA funded Chicago Latino Virtual Gallery Project scheduled to launch online late 2016 with a spring sneak preview at the *Latino Art Now Conference* in Chicago, April 2016.

Elvira Carrizal-Dukes is from El Paso, Texas. She has written, directed, and produced plays and short films inspired by the US-Mexico borderland. She received a bachelor's degree in Journalism and Chicano Studies with a minor in Theatre Arts from The University of Minnesota—Twin Cities and a Master of Fine Arts degree in Film from Columbia University in New York City. Elvira is a Ph.D. graduate student in the Rhetoric and Writing Studies program at the University of Texas in El Paso. Her research interests include Third World and revolutionary filmmaking, political philosophy, and the arts as activism.

Jose Manuel Castellanos is a PhD student in the Department of English at UIC. He received his master's degree at Illinois State University where he served as President of The Association of Latin American Students (ALAS). Jose has also served as a youth gang mentor under the Lincoln's Challenge Project. He has presented papers at national conferences for the Rhetoric Society of America (RSA), and IUPLR. His dissertation work involves ethnographic research conducted among Chicago's working class Latino community. He seeks to understand how the rhetoric of Latinidad is mobilized to navigate everyday experiences of loss that occur in Hispanic enclaves.

Lima-born, New York-based **William Cordova** is an interdisciplinary cultural practitioner whose work addresses the metaphysics of space and time and how objects change and perception changes when we move around in *space*. Cordova's work has been exhibited at the Museum of Modern Art/PS1, La Conservera, Prospect.3 New Orleans Biennial 2014, 80M2 Gallery, and the 12th Havana Biennial. His work is in the collection of the Whitney, Guggenheim, and Harvard University Museums as well as in the Yale Art Gallery, Museo de Arte de Lima, Ellipse Foundation, Museum of Contemporary Art-Miami, and Casa de las Américas. Cordova received a BFA from The School of the Art Institute of Chicago (1996) and an MFA from Yale University (2004). He is represented by Sikkema Jenkins & Co., in New York.

Amanda Cortés is a cultural worker, thinker and instigator. As the daughter of Mexican immigrants she navigates between disparate cultures and attempts to carve out a place where the complexities of her multifaceted identity are reflected and nurtured. She is interested in exploring the ways communication, race, nostalgia, capitalism, colonialism and consumption conspire to shape the physical and symbolic spaces we inhabit. Amanda holds a B.S. in Communication from Southern Illinois University Carbondale and a Juris Doctorate from the SIU School of Law. She is a trained mediator and an avid collaborator.

Sara Cortes, co-founder of Las Artelitas Art Collective, is a self-taught photographer and horticulturalist. Her initiatives with Las Artelitas include providing a non-pretentious space where all can be comfortable displaying and discussing art and social issues. Sara loves to have her hands in the dirt and is an advocate for building a greener Chicago.

Beatriz Cortez is an artist and a cultural critic. Born in El Salvador, she migrated to the United States in 1989. She holds an MFA from the California Institute of the Arts. Her work explores simultaneity, the existence in different temporalities and different versions of modernity, in relation to memory and loss in

the aftermath of war and migration, and in exploration of possible futures. She has exhibited her work in the United States, El Salvador, Guatemala, and Costa Rica. She teaches in the Department of Central American Studies at California State University, Northridge. She lives and works in Los Angeles.

Constance Cortez teaches courses in Modern and Contemporary Art and Theory as well as in Colonial Art of México & Perú. She publishes in two fields: Contemporary Chicano/a Art and Post-Contact Art of Mexico. Her two most recent volumes include Carmen Lomas Garza, for which she was awarded first place in the category of Best Arts Book (English) at the 2011 International Latino Book Awards, and *Death and Afterlife in the Early Modern Hispanic World* co-edited with John Beusterien. She is currently working on a volume on Chicano/a Art and its reinscription of the Colonial and Pre-Columbian past.

Cristina Correa is a VONA/Voices writer, Midwestern Voices & Visions awardee, and has received fellowships from the Indiana University Writers' Conference and the Ragdale Foundation. Her work has been published or is forthcoming in *TriQuarterly*, *MAKE: A Literary Magazine*, *Vinyl Poetry*, *Western Humanities Review*, a University of New Mexico Press anthology on Latina/o Poetics, and *Best New Poets 2015*; broadcast on National Public Radio's *Latino USA*; and exhibited at the Museum of Contemporary Art Detroit. She holds a BA in Creative Writing from Columbia College and an MA in Latin American and Latino Studies from the University of Illinois.

Delia Cosentino is associate professor in History of Art and Architecture at DePaul University, with a specialty in Mexican visual culture. She is co-curator with Bibiana Suárez of the small exhibition *Nexo/Nexus: Latin American Connections in the Midwest*, now on display at the DePaul University Museum (until April 24th). Cosentino's recent interests are located particularly in the representation and production of Mexican spaces through cartography and other artistic forms. Her current research project, *The Aztec Calendar Stone in the Production of a "Greater Mexico"* is supported by a grant from DePaul's Center for Latino Research.

D

Stephanie D'Alessandro is the Gary C. and Frances Comer Curator of Modern International Art at The Art Institute of Chicago. She received her M.A. and Ph.D. with honors from the University of Chicago. D'Alessandro has organized numerous exhibitions in the United States and abroad, including *Lasar Segall: Still More Distant Journeys*; *Matisse: Radical Invention, 1913-17*; *Picasso and Chicago in 2013*; and *Magritte: The Mystery of the Ordinary 1926-1938*. She has also published widely, especially on German Expressionism and Surrealism. Among current projects, she is preparing for the first-ever solo exhibition of Tarsila do Amaral (2017) at the Art Institute and the Museum of Modern Art.

Carol Damian is Professor of Art History in the School of Art and Art History and the former Director and Chief Curator of the Patricia and Phillip Frost Art Museum at Florida International University (2008-2014). She is a graduate of Wheaton College in Norton, Mass., and received her MA in Pre-Columbian Art and her Ph. D. in Latin American History from the University of Miami. A specialist in Latin American and Caribbean Art, she lectures frequently on Latin American and Caribbean art and has curated numerous exhibitions. Her most recent work has been with Latin American Women and the Cuban exile artists, for whom she has written numerous catalogs and articles. She is the author of *The Virgin of the Andes: Art and Ritual in Colonial Cuzco* (Grassfield Press, 1995).

As a Ph.D. candidate in Art History at the CUNY Graduate Center, **Abigail Lapin Dardashti** specializes in Postwar Latin American Art. Her research focuses on formations of ethno-religious and racial identity in twentieth century art of the Americas, with a concentration on the Dominican Republic and Brazil. Lapin's dissertation studies postwar black Brazilian art and its relationship to politics, modernity, and the public sphere. In 2015, she was a Mellon curatorial fellow at the Studio Museum in Harlem. This year, she was guest curator at Taller Puertorriqueño, Philadelphia and curated *Unpacking Hispañola: Scherezade Garcia and Firelei Baez*. She is currently a Graduate Teaching Fellow at City College, CUNY.

Karen Mary Davalos, professor of Chicana/o Studies at Loyola Marymount University, is author of three books about Chicana/o art: *Exhibiting Mestizaje: Mexican (American) Museums in the Diaspora* (University of NM Press, 2001), *The Mexican Museum of San Francisco Papers, 1971-2006* (UCLA CSRC Press, 2010), and her critically acclaimed monograph, *Yolanda M. López*, (distributed by University of Minnesota Press, 2008). Her next book, *Chicana/o Art Since the Sixties: From Errata to Remix*, investigates five decades of art in Los Angeles. In 2012 she received the President's Award for Art and Activism from the Women's Caucus for Art.

Arlene Dávila teaches anthropology and American Studies at New York University and is the author of *Sponsored Identities: Cultural Politics in Puerto Rico*. (Temple Univ. Press, 1997); *Latinos Inc.: Marketing and the Making of a People* (University of California Press, 2001); *Mambo Montage: The Latinization of New York*, co-edited with Agustin Lao (Columbia Univ. Press, 2001); *Barrio Dreams: Puerto Ricans, Latinos and the Neoliberal City* (University of California Press, 2004); *Latino Spin: Public Image and the Whitewashing of Race* (NYU Press, 2008); *Culture Works: Space, Value and Mobility Across the Neoliberal Americas* (NYU Press, 2012).

Eduardo Díaz, director of the Smithsonian Latino Center, is a 33-year veteran of the Latino cultural field. The Center supports research, exhibitions, public and educational programs, web content, collections and collections about the Latino experience in the U.S. Díaz is the former executive director of the National Hispanic Cultural Center in Albuquerque, and served as San Antonio's director of Cultural Affairs. Díaz has a law degree from UC Davis, and bachelor's in Latin American Studies from San Diego State.

Maria Adela Diaz has used her body and various media to explore the complex essence and sublimity of a woman's nature. Diaz's work raises objections to patriarchal values, political deception and discriminatory ideology, employing video and installation to seduce and provoke the observer within unexpected, everyday contexts. Her work has been featured in exhibitions in the Centre Pompidou, Exteresa Arte Actual in Mexico City, and Museo de Arte Contemporáneo in San Jose, Costa Rica among others. She is one of the artists in the anthology "Imagining Ourselves: Global Voices from a New Generation of Women," (International Museum of Women in San Francisco). Diaz currently resides in Los Angeles, where she works as an art director.

Len Dominguez founded and edited NIT & WIT Literary Arts Magazine, which for eight years, published poetry, short stories, art, photography, and articles about music, theater, dance, art, film, and books. He hosted an Open Mic series for five years, featuring poets, storytellers, and singer-songwriters. He wrote the original Arts Policy for the Chicago Public Schools, and currently directs the Carlos & Dominguez Fine Arts Gallery in Pilsen, which has showcased established and emerging Latino artists for over 10 years.

Dos Santos: Anti-Beat Orquesta rocks the sounds of popular pan-Latin American dance genres—from cumbia to salsa. Their gritty, grassroots approach captures the "golden age" of streamlined tight-knit ensembles that shook sweatbox dance floors with raw and fierce energy throughout Latin America in the 1970s and 80s—honest dance music with no frills and no fear, anchored by piercing guitars, garage organs, and spirited percussion. The group's five members (Peter Vale, Alex Chavez, Daniel Villarreal-Carrillo, Jaime Garza, Nathan Karagianis) have their own storied careers in a diversity of styles—including jazz, R&B/soul, traditional Mexican folk, punk, cumbia, salsa, and electronica—in addition to a history of critical involvement in arts education and social justice organizing. Their visceral sound draws from this sonic, cultural, and political well of influence, and is guaranteed to make you move.

E

Víctor M. Espinosa is a sociologist and ethnographer working on the intersection of art and transnational migration. He holds a PhD from Northwestern University and is currently a lecturer at the Ohio State University. He is the author of *Martín Ramírez: Framing His Life and Art* (University of Texas Press, 2015) and *El dilema del retorno: Migración, género y pertenencia en un contexto transnacional* (El Colegio de

Michoacan, 1998).

Ric Estrada is President and CEO of Metropolitan Family Services. Since 2011 Estrada has helped the agency grow by 60 percent in revenue and families served. With more than two decades of human services experience, Estrada's previous roles include serving as First Deputy Commissioner for the City of Chicago and Executive Director of Erie Neighborhood House. He is a Trustee of the University of Illinois and the Woods Fund. Estrada also serves on the board of the Cook County Hospital and Health System. Honors include being named "Distinguished Fellow" by Leadership Greater Chicago. Estrada earned an MBA from the University of Illinois at Chicago, an M.A. from the University of Chicago and a B.S. from Loyola University.

F

Cecilia Fajardo-Hill is a British/Venezuelan art historian and curator in modern and contemporary art, specialized in Latin American art. She holds a PhD in Art History from the University of Essex, England, and an MA in 20th Century Art History from the Courtauld Institute of Art, London, England. Presently she is guest curator at the Hammer Museum, Los Angeles, co-curating with Andrea Giunta *The Political Body: Radical Women in Latin American Art 1960-1985*, a survey of radical artistic practices by women artists in Latin America and Latina artists, to open in 2017 under the umbrella of the Getty initiative PST LA/LA.

Carmen Febles is a Professor of Latin American Literature and Culture at Idaho State University. Carmen specializes in 19th and 20th century Mexican literature and culture, but has researched and taught courses related to culture and literature of Latinos residing in the United States, Latin American Theater, Latin American art and popular culture, and Latin American Juvenile literature and the history. Other areas of interest include Latin American migration and immigration, especially with regards to Mexico and Cuba.

Elizabeth Ferrer is Vice President, Contemporary Art at BRIC, a non-profit cultural organization in Brooklyn, NY. There, she has curated numerous solo and group exhibitions, including a major survey of works by Nuyorican painter Juan Sánchez. She is also a specialist in Latino and Mexican photography who has curated shows at such venues as the Mexican Cultural Institute and the Smithsonian Institution, Washington, D. C.; El Museo del Barrio, NY; and the University of Notre Dame. Ferrer is author of *Lola Alvarez Bravo* (Aperture Foundation, NY), was co-editor of MoMA's *Latin American Artists of the 20th Century*, and is currently writing a history of Latino photographers in the United States.

Roberto Ferreyra was born on July 9, 1957 in Morelia, Michoacan State, Mexico. He graduated from the National School of Painting, Sculpture and Printmaking "La Esmeralda." He is one of the founders of "Taller de Grafica y Plastica" in Tepoztlan, Morelia. using silkscreening as a main expression technique. Ferreyra is a painter and printmaker who actively works to contribute his artistic talents to the Chicago community. He is co-founder of Colibri Studio/Gallery in Pilsen. He has collaborating in different print portfolios with other artists from Mexico, Canada, USA, Spain and France, as well in the prestigious printmaking workshops in Mexico D.F., Excolegio Jesuita in Patzcuaro, Mich. TEBAC in Tlaxcala, the M-68 in DF and the "Erasto Cortez" in Puebla.

Alejandro Figueredo Díaz-Perera is a conceptual artist from Havana, Cuba who works in a variety of media including video, photography, painting, installation, and text. The medium is dictated by the idea or investigation. He seeks to make connections between the personal and the universal points of view, exploring absence and paradox in many different ways, by the process of forcing a self-contradiction. He has exhibited at The Chicago Artists Coalition, at Aspect/Ratio Gallery with Cara Megan Lewis, and at the Rapid Pulse International Performance Art Festival at Defibrillator Gallery, both in Chicago. He has participated in the International Festival of Video Art in Camaguey, the 10th and 11th Havana Biennials, and a workshop-exhibition in collaboration with Gabriel Orozco in Havana. Based in Chicago, he is currently a mentor resident at The Chicago Artists Coalition and is represented by Aspect Ratio.

Carlos Flores was born in Guayama, Puerto Rico, and has resided in Chicago since 1959. He earned a B.A. & Master Degree from the University of Illinois in Chicago. Over the last five decades, Mr. Flores has a track record of community & cultural activism in Chicago's Puerto Rican/Latino community that includes his involvement with the Young Lords Organization (1960's), the UIC Latino student movement (1970's), and the election of the late Mayor of Chicago, Harold Washington (1980's). Mr. Flores photographic work, stemming from the late 1960's has also been featured in academic journals, books, exhibitions, and documentaries nationwide. He is currently serving as the Artistic Director of the Chicago Latin Jazz Festival, and the coordinator of the Puerto Rican Tiple Construction Workshop.

Stacey Fox is professor of immersive journalism and animation in the School of Journalism in the College of Communication Arts and Sciences at Michigan State University. Ms. Fox has served as technology and design advisor for the Smithsonian Latino Center as well as worked as a lead artist on various projects under the Latino Virtual Museum. Her creative and educational projects have been funded by American Composers Forum, Arts International, Doris Duke Charitable Trust, Fulbright-Hays, Kauffman Foundation, Knight Foundation, NYFA, NYSCA, NEA-Challenge America, John F. Kennedy Center's Partners in Education, Institute for Museum and Library Science, Rockefeller Foundation, Smithsonian Institution, and the U.S. Department of State. Fox is a master percussionist in the US Department of State's Performing Arts Initiative and a voting member the International Animated Film Society – ASIFA-Hollywood.

Josh T. Franco is a native of West Texas. He is completing his dissertation "Marfa, Marfa: Minimalism, rasquachismo, and Questioning 'Decolonial Aesthetics' in Far West Texas" at Binghamton University. Franco's work has received support from the Clifford D. Clark Fellowship, the Ithaca College Predoctoral Diversity Fellowship, and the Imagining America PAGE (Publicly Active Graduate Education) Fellowship. Since January 2013, he has been an Artist-Guide at JUDD Foundation, 101 Spring Street. He currently serves as Latino Collections Specialist, Archives of American Art.

Elvis Fuentes is PhD candidate in Art History at Rutgers University. He served as Curator at the Instituto de Cultura Puertorriqueña (2004-2006), where he organized Print As Metaphor (Grand Prix, XXVI Ljubljana International Biennial of Graphic Arts, 2005), and at El Museo del Barrio (2006-2012), where he curated Caribbean: Crossroads of the World 2012, and two iterations of El Museo's Bienal, 2007 and 2011. Recipient of a 2015 Mellon International Dissertation Research Fellowship from Social Science Research Council, he is currently co-curating MoLAA's First Latin(o) American Art Biennial, Long Beach 2017.

G

Sonja E. Gandert received an M.A. in art history and museum studies from Tufts University. Currently she serves as curatorial assistant at the Herbert F. Johnson Museum of Art at Cornell University, where she co-curated *"This is no less curious": Journeys through the Collection*. She also organized *Espejos/Mirrors: An Exhibition of New York Artists* at Ithaca's Community School of Music and Arts for Latina/o Heritage Month 2015. Last year she presented papers at the College Art Association Annual Conference and the Casa de las Américas in Havana, Cuba, and gave a lecture for SUNY Cortland's Art and Art History Department.

Eric J. Garcia, known for mixing history and culture with contemporary themes, Eric J. Garcia always tries to create art that is much more than just aesthetics. Garcia has shown in numerous national and international exhibitions, has received many awards such as the prestigious Jacob Javits Fellowship and is currently an artist in residence at the Hyde Park Art Center. Originally from Albuquerque, New Mexico, Garcia came to Chicago in 2007, to study at the School of the Art Institute of Chicago where he earned his MFA. A versatile artist, Garcia utilizes an assortment of media with the goal of educating and challenging.

iliana emilia garcia works in various formats including large drawings on both canvas and paper,

escalating installations, printmaking and digital photos on canvas depicting her iconic symbol: the chair. Through a romantic and nostalgic take on settlements and displacements, Garcia addresses issues of migration, distance and identity. She holds an AAS from The Altos de Chavón School of Design and a BFA in Communication Design from Parsons School of Design. Her artwork is in the permanent collections of the Smithsonian Museum of American Art, El Museo del Barrio, the Museo de Arte Moderno of the Dominican Republic and several private collections.

Nichole M. Garcia is a doctoral candidate in Social Science and Comparative Education with a specialization in Race and Ethnic Studies at the University of California, Los Angeles. Her research centers on understanding the experiences among college-educated Chicana/o and Puerto Ricans parents *and* their college-educated children's educational aspirations, school related experiences, and educational attainment. Nichole works closely with Latina/o students through her teaching, research, and volunteer experiences, which guides her interdisciplinary interests and passion for improving the educational outcomes of Latina/o students in completing higher education degrees.

Scherezade Garcia is an interdisciplinary visual artist whose work engages contemporary allegories of history and processes of colonization and politics. Through the use of collective and ancestral memory in her public intervention and studio-based practice, Garcia examines quasi-mythical portraits of migration and cultural colonization. Garcia holds an AAS from Altos de Chavón School of Design, a BFA from Parsons-The New School and an MFA from the City College of New York. She has participated in the S-Files Biennial, the IV Caribbean Biennial, Havana Biennial and has exhibited widely with projects such as *Super Tropics, Paradise Redefined, Theories of Freedom, This Side of Paradise, Souvenir, Stories of Fallen Angels, Tales of Freedom* and others. She is the recipient of a 2015 Joan Mitchell Foundation grant, co-founder of the Dominican York Proyecto Gráfica, and faculty at Parsons School of Design in New York.

Lizette Garza is the Youth & Events Manager at ElevArte (formerly ProsArts) and directs the We Are Hip Hop Youth Festival program. She is an advocate and mentor young people, obsessed with pizza and believes in the power of music!

Maria Gaspar is an interdisciplinary artist born in Chicago. In addition to founding major community-based art projects such as City As Site and The 96 Acres Project, she has exhibited her work at MCA Chicago, the Alpineum Produzentengalerie, and Artspace New Haven, amongst others. Honors include a Joan Mitchell Foundation Emerging Artist Award, Creative Capital Award, National Museum of Mexican Art Sor Juana Award, and Chicagoan of the Year in the Visual Arts by the Chicago Tribune. She is an Assistant Professor at SAIC Chicago. Gaspar received her MFA from UIC and her BFA from Pratt Institute in Brooklyn, NY.

María C. Gaztambide is the Associate Director of the International Center for the Arts of the Americas (ICAA) at the Museum of Fine Arts, Houston (MFAH) in charge of the day-to-day activities of the *Documents of 20th-century Latin American and Latino Art* project. She has also been involved in other initiatives such as the exhibitions *Contingent Beauty: Contemporary Art from Latin America; Intersecting Modernities: Latin American Art from the Brillembourg Capriles Collection* (2013); and the *Resisting Categories: Latin American and/or Latino?*, vol. I of the *Critical Documents of 20th-Century Latin American and Latino Art* series (2012); *American Art & Philanthropy. Twenty Years of Collection at the Museum of Fine Arts, Houston* (2010); and *Hélio Oiticica: The Body of Color* (2007). She has taught Latin American art and culture at several universities and has run field research projects in New York and Puerto Rico for the Archives of American Art. Gaztambide holds a Ph.D. in Latin American Studies from Tulane University.

Rita Gonzalez is Acting Department Head and Curator of Contemporary Art at LACMA where she has curated *Phantom Sightings: Art after the Chicano Movement; Asco: Elite of the Obscure; Lost Line: Contemporary Art from the Collection*; and *Agnes Varda in Californialand*, among other exhibitions and programs. Gonzalez's curatorial collaboration with filmmaker Jesse Lerner, *Mexperimental Cinema*, was

the first survey of Mexican experimental film and video. From 1997-1999, she was the Lila Wallace Curatorial Fellow at the Museum of Contemporary Art, San Diego. She also co-curated the *2006 California Biennial* and *Adria Julia: La Villa Basque* at the Orange County Museum of Art, and *20 Years Ago Today* at the Japanese American National Museum.

Ricardo Gonzalez a.k.a. "NACO" is an artist born in Chicago and raised in Blue Island IL. As an artist, curator, instructor, and advocate Gonzalez has worked with several after school programs, murals, galleries, and pop up art festivals in the south side of Chicago. Gonzalez is also a founding member of EXPO Collective. Gonzalez graduated with his MFA in December 2015 from Kendall College of Art and Design and a BFA from the American Academy of Art in 2005. His artwork is focused on the contemporary Mexican-American identity. I create work that celebrates Chicano or Post-Chicano art. Topics that are explored within my artwork include Chicano culture, identity, wonder, celebration, contradiction, criticism, tropes and popular iconography. The imagery in my work mirrors the branding of a culture that has very limited representation in popular media. My artwork is fascinated by my ethnicity but is also concerned with the adversity surrounding it.

Silvia Gonzalez is a full time Art's educator at Village Leadership Academy. She has curated and facilitated intergenerational workshops for the 96 Acres Education Initiative at Jane Addams Hull House and Gallery 400. Her work seeks to bridge community social justice knowledge within various learning settings while simultaneously documenting that work through zines designed to engage youth around the themes of police violence, power and architecture, labor rights, imagination, play, freedom and confinement.

Amanda E. Gray is a researcher, writer, and documentarian currently residing in San Antonio, TX. She received her BA in Legal Studies and Sociology at the University of Wisconsin-Madison and an MA in American Studies from The University of Texas at Austin. Her dissertation examines the experiences of Mexican and Mexican American women caregivers and home healthcare workers in San Antonio through an analysis of federal and state healthcare policy, labor laws, and community cultural practices. She has produced/directed/edited several short documentary films focused on art, education, community activism, and environmental justice.

Salvador Güerena is an archivist, librarian, and writer who specializes in ethnic archives. He directs the California Ethnic and Multicultural Archives in the University Library of the University of California, Santa Barbara where he also is the Chicano Studies Librarian. He has overseen the Chicano/Latino art digital initiatives at that library. He is a past president of national REFORMA, a Latino librarians' association. He has served on the Council of the American Library Association and he has served on the board of directors of the Society of California Archivists. His publications are on topics related to library services to Latinos and ethnic archives.

Marcela Guerrero is Curatorial Fellow at the Hammer Museum in Los Angeles working on the exhibition *Radical Women: Latin American Art, 1960-1985*. Prior to joining the Hammer, she was Research Coordinator at the International Center for the Arts of the Americas, Museum of Fine Arts, Houston. Her writing has appeared in exhibition catalogues and art journals such as *ArtNexus*, *Caribbean Intransit: The Arts Journal*, *Gulf Coast: A Journal of Literature and Fine Arts*, *Interventions: International Journal of Postcolonial Studies*. Born and raised in Puerto Rico, Guerrero holds a Ph.D. in Art History from the University of Wisconsin, Madison.

Vanessa Guridy is a Ph.D. candidate in the Political Science Department at the University of Illinois at Chicago. She has worked as a researcher in various studies, including the Consular Advocacy and Latino Immigrant Worker Rights Project, and was Director of Field Research for the 2011 Chicago Area Study. Her dissertation analyses Latino political participation, exploring the nuanced diversity within the Latino category and how these differences are impacted by local context. Specifically, her work aims to rupture

the script of a monolithic Latino politics, highlighting the ways social and cultural capital interact with local context to influence political behavior.

Flor Jazmin Gutierrez is a Curatorial Studies senior with a Graphic Design minor from Moore College of Art and Design. She has previously worked as an Exhibition and Education Development Intern at the Smithsonian Latino Center and as a Curatorial Intern at Taller Puertorriqueño. Jazmin has studied exhibition design in various museums around the United States through a fellowship earned from her university. Her writing focuses on issues of public art, cultural representation and empowerment, and methods for inclusive education.

Juana Guzman has served as nationally acclaimed arts manager, earned income specialist and consultant to non-profit organizations and governmental and philanthropic sectors. Throughout her career, Ms. Guzman has championed the promotion and preservation of arts, culture and heritage as a catalyst for social change for diverse American populations. She has developed and implemented strategies that focused on organizational capacity building, alternative sources of revenue, entrepreneurial and tourism initiatives for non-profit organizations. In 2012, Ms. Guzman left her position of thirteen years as Vice-President of the National Museum of Mexican Arts (NMMA) to start her own consultant company I Juana Know Inc. with a focus on enhanced revenue for creative markets and creative place making. She also is the co-founder of the National Association of Latino Arts and Culture and a visual artist.

H

Muriel Hasbun is an artist, and Professor and Program Head of Photography at the Corcoran School of the Arts & Design at GWU. She is the recipient of numerous distinctions, including: Smithsonian Artist Research Fellowship, Howard Chapnick Grant of the W. Eugene Smith Memorial Fund, Fulbright Scholar, and Individual Artist Awards in Photography and Media from the Maryland State Arts Council and DC Commission on the Arts. Her photographic works are exhibited internationally and are in private and public collections, such as: Art Museum of the Americas, DC Art Bank, En Foco, Lehigh University, Smithsonian American Art Museum, UT-Austin, and Bibliothèque Nationale de France.

Robb Hernández is Assistant Professor of Latina/o literary and cultural studies in the Department of English at the University of California, Riverside. He is currently the Visiting Research Fellow at the UCLA Chicano Studies Research Center where he is completing his book manuscript, *Finding AIDS: Archival Body/Archival Space and the Chicano Avant-garde*, which proposes a queer genealogy of Chicano avant-gardism(s) through alternative archives engendered by the AIDS crisis. He is also the co-curator for the upcoming Pacific Standard Time II: LA/LA exhibition, *Mundos Alternos: The Art of Science Fiction in the Americas* for UCR ARTSblock in Downtown Riverside, CA.

Olga U. Herrera currently serves as Director of the Washington DC Office of the Inter-University Program for Latino Research. An art historian, she holds a Ph.D. from George Mason University and is the author of *Toward the Preservation of a Heritage: Latin American and Latino Art in the Midwestern United States*, (University of Notre Dame, 2008) and *Art Deployed: The U.S. State, Modern Art and South America* (University Press of Florida, forthcoming 2017). Herrera's research has been funded by The Getty Foundation, the Museum of Fine Arts Houston, and the National Endowment for the Arts. She is the curator of *Selected Works of Sheila E. Lichacz; Malaquias Montoya: Selected Works on Paper; Giulio Nicandro Gronk; Journeys of Migration*; and *Chicago Latino Art*, a virtual exhibition. Herrera is guest co-editor of the forthcoming special issue of [Diálogo](#) on contemporary Latino and Latin American art.

I

Gabriela Ibarra is a Chicana artist based in Gage Park that works closely with predominately Latino neighborhoods, such as Little Village and Pilsen. Her concentration is sculpture, but her work ranges in all media (i.e. printmaking, mixed media, and public murals). The concepts in her work revolve around her Mexicanidad and discovering/rediscovering the self through memory. These concepts are reflected

through imagery familiar to her from her culture.

Rebecca Ibel is the Director & Curator of the Pizzuti Collection in Columbus, OH. She oversees the development and management of the Pizzuti Collection, a non-profit art institution presenting contemporary art from the private collection of Ron and Ann Pizzuti. Prior to joining the Pizzuti Collection, Ibel owned her eponymous gallery for 18 years, where she represented emerging and established contemporary artists; participated in numerous art fairs in around the country and abroad; and published artist catalogs with leading writers and critics. This includes the highly regarded exhibition and catalog, *Cuban Forever* from 2013. Originally from Columbus, Ohio, Ibel grew up in Northern California. She received her BA in Art History from the American University of Paris, Paris, France. She worked in New York and Berlin before moving to Columbus, Ohio where she lives with her husband and daughter.

Ida y Vuelta's presentations come from a long tradition known as the Fandango (dance party) of the Mexican folk music called Son Jarocho. The genre is a fusion of African, Arabic-Spanish and Indigenous music and poetry. Ida y Vuelta's instrumentation is native to the Veracruz region and includes harp, jaranas (8 string small guitars), requinto (lead 4 string guitar), leona (acoustic bass), zapateado (percussive foot tapping) and they also incorporate the quijada (donkey jaw) and cajón (peruvian box). Ida y Vuelta performs traditional "sones" which date back over 300 years with their own arrangements and original tunes.

K

Jessica Kairé (b. 1980) is a Guatemalan artist and educator living in Brooklyn, New York. She is also the Co-Founder and Co-Director of the Nuevo Museo de Arte Contemporáneo –NuMu– in Guatemala City, an egg-shaped museum that aims to satiate the lack of other contemporary art institutions in the city. Kairé has presented her work in local and international venues including the Parsons Sheila C. Johnson Design Center, The New School, New York; Proyectos Ultravioleta, Guatemala; El Museo del Barrio, New York; XVI and XIX Bienal de Arte Paiz, Guatemala; Museo de Arte y Diseño (MADC), Costa Rica and Centro Cultural Metropolitano, Guatemala. She recently participated as an artist in residence at 18th Street Arts Center, Los Angeles, in collaboration with Los Angeles County Museum of Art and NuMu.

Laura Kaplan is a doctoral candidate in the Urban Education Program at the CUNY Graduate Center. She has taught ESL at Hostos Community College and Bronx Community College. Most recently, she has been an Adjunct Professor in the MA TESOL Program in the Department of Curriculum and Teaching at Hunter College. She holds a Masters in TESOL from Hunter College and Masters in Latin American Studies from NYU. Her research centers on the struggles for social justice and bilingual education by the Puerto Rican community in the South Bronx in the 1960s.

Bill Kelley, Jr., is Lead Researcher and Curator of the forthcoming exhibition *Talking to Action*, part of the Getty's *Pacific Standard Time: LA-LA* initiative, and Associate Professor, Otis College of Art and Design's Graduate Public Practice M.F.A. program. Kelley was the co-curator of the *2011 Encuentro Internacional de Medellín* (MDE11) and is the former Director and Editorial Advisor of the online bilingual journal *LatinArt.com*. Kelley is completing his Ph.D. in Contemporary Art, Theory and Criticism at the University of California, San Diego and has co-edited an anthology with Grant Kester of collaborative art practices in the Americas entitled, *Collective Situations: Readings in Contemporary Latin American Art 1995-2010*.

L

The Latin Music Project Ensemble, a program of the Puerto Rican Arts Alliance (PRAA), seeks to educate children and youth through heritage-based, sequential music classes and ensemble performance. Formed in 2013, PRAA's Latin Music Project Ensemble brings Latino culture to diverse audiences through performances throughout the Chicago area. The group, made up of students and instructors from the program, performs a repertoire of music from across Latin America. The group is led by Zabdiel Santiago, PRAA's Latin Music Project Manager.

Guisela Latorre specializes in modern and contemporary U.S. Latina/o and Latin American art with a special emphasis on gender and women artists. She is the author of *Walls of Empowerment: Chicana/o Indigenist Murals from California* (U. of Texas Press 2008), "Border Consciousness and Artist Aesthetics: Richard Lou's Performance and Multimedia Artwork," *American Studies Journal* (2012), "New Approaches to Chicana/o Art: The Visual and the Political as Cognitive Process" in *Image & Narrative* (2010), and "Icons of Love and Devotion: Alma López's Art" in *Feminist Studies* (Spring/Summer 2008). She is the co-editor of the feminist journal *Frontiers: A Journal of Women Studies* and is working on a second book project of the graffiti and mural movement in Chile during the post-dictatorship era. She teaches classes on Latina/Chicana feminism, visual culture and Latina/o art at Ohio State University.

Karla Leal is news reporter for *Noticiero Telemundo Chicago*, which airs Monday through Friday at 4:30 PM, 5:00 PM, and 10:00 PM on Telemundo Chicago/WSNS, the local station that serves the Spanish speaking community. Leal covers news about immigration, health, and education. Prior to joining Telemundo Chicago in 2013, Leal worked as news anchor for Telemundo Austin, as a reporter for Telemundo 11 in Bakersfield, and as a traffic reporter for Clear Channel Radio in San Diego. Leal earned her B.A. in Journalism from Columbia College and an Associate's degree in Theatre arts from the Center for Performing Arts in Tijuana. Leal is a member of the National Association of Hispanic Journalists, an organization dedicated to the recognition and professional development of Hispanics in the news.

Beatriz E. Ledesma is a native of Buenos Aires, Argentina; a painter, educator, writer & psychotherapist. She holds a masters degree in fine arts and in art therapy from The School of the Art Institute of Chicago (1988), obtaining additional art training from Helen Oh (traditional oil painting), from Carol Dolan (egg tempera painting), Audrey Niffenegger (etching), and Chicago Printmakers Collaborative (lithography) Her interest in the practical applications of art-making for healing motivated her doctoral dissertation on the use of art-making in clinical treatment of adults (2009). In 1999 she established Ledesma Studio Ltd., where her art & clinical practice has been housed. She works out of her Northside studio.

Deanna Ledezma is a Ph.D. student in the Art History Department at the University of Illinois at Chicago. Her research explores vernacular photography and the material culture of memory in the United States. Her projects have examined the material practices of photography in the home, hairwork jewelry, and the transformation of nineteenth-century relics and artifacts in the work of contemporary artist Dario Robleto. She received her master's degree in Art History from UIC and undergraduate degrees in Art and English from Texas State University. During her graduate studies, she has held the Abraham Lincoln Fellowship and the Diversifying Higher Education Faculty in Illinois (DFI) Fellowship.

Honduran-born **Alma Leiva** received an MFA from Virginia Commonwealth University in 2011 and has exhibited her work nationally and internationally. Leiva has completed residencies at Vermont Studio Center, Atlantic Center for the Arts, CPW, The MacDowell Colony and Yaddo among others. Her work has been featured in numerous publications including Time Magazine's Lightbox, Photo District News, The Huffington Post, Newsweek, Miami New Times, El Nuevo Herald and ArtPulse Magazine. She has received grants from NYFA, College Art Association, The Beth Block Foundation, NALAC, Miami Dade-County and South Florida Cultural Consortium among others. Leiva lives and works in Miami, Florida.

Victoria Sancho Lobis is the Prince Trust Curator and Interim Chair of the Department of Prints and Drawings. She received her B.A. from Yale College, her M.A. from Williams College, and her Ph.D. from Columbia University, where she wrote her dissertation on workshop practice in the time of Peter Paul Rubens. Her publication and exhibition subjects include Hendrick Goltzius and the art of engraving, Rembrandt and his pupils, Whistler and the etching revival, Peter Paul Rubens as a collector, and most recently, paintings and works on paper from colonial South America and the genre of portrait prints as seen through the lens of Anthony van Dyck's innovations in this field.

Rebecca J. Long is the the Patrick G. and Shirley W. Ryan Associate Curator in the Department of European Painting and Sculpture at the Art Institute of Chicago, where she has recently curated the

exhibition, *“Doctrine and the Devotion: Art of the Religious Orders in the Spanish Andes,”* on view through June 2017. She completed her graduate studies at New York University’s Institute of Fine Arts, and has held research fellowships from the Metropolitan Museum of Art, Indianapolis Museum of Art, NYU's Villa La Pietra, and Harvard University's Villa I Tatti. Before joining the Art Institute in 2015, she served as Associate Curator of European Painting and Sculpture before 1800 at the Indianapolis Museum of Art.

Jimmy Longoria is the only Chicano/Latino/Hispanic to be awarded a Archibald Bush Foundation Artist Fellowship. His commitment to giving back to our community led Target Corporation to label him as “Someone We’d Like You to Meet,” in a national campaign, and the McKnight Foundation to award him a Virginia McKnight Binger Award in Human Service. Even though he is recognized internationally as a fine artist, he continues to practice giving back to the community by producing murals that deter gang graffiti in communities suffering gang presence. He is using proceeds from his own art sales to do this important work.

Angela Lopez is an interdisciplinary artist based in Chicago. Her work investigates the human condition through corporeal, psychological, and animal relationships. Lopez has exhibited her drawings, videos and sculptures in solo exhibitions at Charlotte Street Foundation (KS) and the Howard L. Schrott Center for the Arts at Butler University (IN). In addition she has taken part of group exhibitions at art spaces across the Midwest and in South America, including the Mary & Leigh Block Museum of Art, Defibulator Gallery, and Centro de Produccion y Edicion Grafica de Buenos Aires in Argentina. She holds an MFA from Northwestern University, and a BFA from The Kansas City Art Institute. Lopez currently teaches.

Mia López is a curator, writer, and educator from San Antonio, currently based in Minneapolis. She has twelve years of national experience in contemporary art, most recently as the Walker Art Center Curatorial Fellow. Mia has a BA from Rice University and MAs in Art History and Arts Administration and Policy from the School of the Art Institute of Chicago; her graduate thesis examined ethnography and museology in performances by Guillermo Gómez-Peña and Coco Fusco. She is a 2012 alumna of the Smithsonian Latino Museum Studies Program and from 2007 - 2010 was the Programming Coordinator for the Museo Alameda.

Kari Lydersen worked with Jose Guerrero for more than a decade as a guide for Pilsen Mural Tours. She first met Jose while reporting on Pilsen’s murals. Since 1997, Kari has been a Chicago journalist and author; and she currently serves as co-director of the Social Justice News Nexus social justice journalism program at Northwestern University. Her work has appeared in The Washington Post, the New York Times, People Magazine, the Chicago Reader and other outlets. She lives in Pilsen and continues to be inspired by the art and activism that define the neighborhood. www.karilydersen.com.

M

Jesús Macarena-Ávila has an MFA degree from Norwich University plus a BFA degree from the School of the Art Institute of Chicago. Projects exhibited internationally and highlighted in publications: “In These Times” and “Timeout Chicago”. He has lectured at the Australian National University (Australia) and Wits University (South Africa). From Chicago, he ‘autonomously’ creates projects as INC. (Instituto de Nuestra Cultura) and his work in public collections: Museo de Arte de Caguas (Puerto Rico); Purdue University (U.S.A.); Casoria Contemporary Art Museum (Italy) and received the Illinois Governors’ Award for the Arts plus grants for community-related art projects since the 1990’s.

Teresa Magaña is an emerging artist living and working in Chicago, IL. Growing up with a rich Mexican culture in both Chicago and southern Texas has influenced her work greatly. Known for her heavily themed Dia de los Muertos style art, she is self taught in her craft and works with a variety of media. Teresa provides cultural art workshops to public libraries, schools and private groups. She is also a teaching artist with The National Museum of Mexican Art and co-owner of Pilsen Outpost, a retail art shop and gallery.

Iñigo Manglano-Ovalle is a conceptual artist working across media to create works that challenge our notions of the political and the cultural. He is internationally recognized for his activist-inspired public art and studio-based works. His work currently regards the inversion of utopia, the fabrication of war, and the hypersonic re-entry of Modernism. He has received numerous awards including a United States Artists Guthman Fellowship (2011), a Guggenheim Memorial Foundation Fellowship (2009), and a John D. and Catherine T. MacArthur Foundation Award (2001), as well as a fellowship from the National Endowment for the Arts (1995). Manglano-Ovalle has presented major projects at SITE Santa Fe, New Mexico; Ernst Schering Foundation, Berlin, Germany; The Power Plant Contemporary, Toronto; The Art Institute of Chicago; Musée D'Art Contemporain de Montréal; Massachusetts Museum of Contemporary Art; Documenta 12, Kassel; Krefelder Kunstmuseen, Krefeld; Barcelona Pavilion, Mies van der Rohe Foundation, Barcelona; the Guggenheim Museum, New York and Bilbao; and Museum of Contemporary Art, Chicago. Currently he holds a professorship for Art Theory and Practice at Northwestern University.

Stephanie Manriquez is an independent writer and journalist. She is a Social Justice News Nexus Fellow from Medill School of Journalism at Northwestern University and a member of the editorial board in *Contratiempo Magazine*. In her spare time, she selects music as part of the music enthusiast duo "The Ponderers".

David Marques "Itzi Nallah" is a Chicago-based DJ & co-founder of CumbiaSazo, Chicago's monthly cumbia + community arts party. Having also worked with FEX and Peoples DJs Collective, his projects focus on global electronic music and liberation-minded dance floors. When not DJing, Itzi Nallah consults in web, design & marketing for clients ranging from start-ups & artists to non-profits & unions. His background includes organizing stints for the United States Social Forum, Southwest Youth Collaborative and Teachers for Social Justice, and he has served as a board member with Fire This Time Fund, Literacy Works, AREA Chicago, and Public Square at the Illinois Humanities Council.

Nicole Marroquin is an interdisciplinary artist whose creative practice includes collaboration, research, teaching, and strategic intervention. Her studio sculpture is exhibited internationally, and her research looks at Latinx youth movements, schools and public history. After earning an MFA at University of Michigan in 2008 she moved to the Lower West Side of Chicago to raise her family. She is an Associate Professor of Art Education at the School of the Art Institute of Chicago.

Naomi Martinez is an illustrator, painter, street artist and co-founder of Mujeres Mutantes Art Collective. She also shares in the making of plush dolls and mini zines with youth through elders of her community.

Neyda Martinez is the communications strategist for America Reframed on the World Channel and is an engagement consultant to the National Endowment for the Humanities and the American Libraries Association's national public learning initiative Latino Americans 500. She holds an MPA from Columbia University's School of International and Public Affairs. Martínez is adjunct professor at The New School in the graduate division of media studies. She is the producer of the independent film LUCKY by Laura Checkoway and co-executive producer of Cinetico Productions' Cry Now. She serves on the board of directors for Women Make Movies, The Association of American Cultures and Bronx-based dance company Papatian and volunteers on committees for the Metropolitan Museum of Art and Uprose.

Antonio Martorell, born in Santurce, Puerto Rico in 1939, keeps his art workshop in La Playa de Ponce where he lives and works. Has been artist-in-residence for more than 25 years at the University of Puerto Rico in Cayey. He keeps busy at painting, drawing, installation and performance art, graphics, set and costume design, theatre, films, TV, radio, writing for the press and has published three books. Is the host of the WIPR-TV program *En la punta de la lengua*. This television series has won 5 Emmy Awards. For more than two decades has been a co-host with Rosa Luisa Márquez in the radio program *1,2,3 Probando* on Radio Universidad de Puerto Rico. His work has been exhibited and awarded in and out of the country and in private and public collections.

Terry Mazany, President and CEO, The Chicago Community Trust envisions metropolitan Chicago as a vibrant region where every resident can thrive and succeed. As president and CEO of The Chicago Community Trust, the region's community foundation, Mazany works every day to make that vision a reality. He works in partnership with the region's community leaders, nonprofit organizations and donors to tackle metropolitan Chicago's pressing issues with innovative solutions and compassion. This grandfather, marathon runner, archaeologist and former interim CEO of Chicago Public Schools understands that transformative change is rooted in collaboration—after all, anything worth doing is worth doing together.

Cristina Medina is a Dallas artist and professor of art at Mountain View College. She earned her Bachelor of Fine Arts at Texas Tech University and Master of Fine Arts degree at the University of North Texas. Her art has been exhibited nationally and selected for juried exhibits at Craighead and Green's *North Texas Talent* in Dallas, by the Mexic-Arte Museum in the *7th Annual Young Latino Artist's Exhibition* and awarded a solo exhibit at *Women and Their Work Gallery*, both in Austin. Recently Medina curated *ELLA: Exhibiting Local Latina Artists* at the Dallas Latino Cultural Center.

Dr. **Jason B. Meyler** is an assistant professor of Spanish in the World Languages Department at Mount Mary University in Milwaukee, Wisconsin. He specializes in US Latin@ and Latin American culture and has published work on Iván Acosta for the journal *Voces del Caribe* and on Dolores Prida for an anthology titled *Critical Essays of Afro-Cuban Theater in Exile*. At the moment he is researching the musical stylings of El Vez the Mexican Elvis, the ever-engaging performance art of Guillermo Gómez-Peña, the photomontages of Martina Lopez, and post-Columbian codices of Enrique Chagoya.

Rosemary Meza-DesPlas is a Mexican-American artist/writer from Dallas, TX. Ms. Meza-DesPlas' artworks include hand-sewn human hair drawings, watercolor and drawing installations. She received her MFA in Painting from the Maryland Institute College of Art and a BFA from the University of North Texas. Meza-DesPlas has presented papers at the following conferences: 5th Symposium on Love, Lust, Longing: Rethinking Intimacy at the International Network for Alternative Academia, Barcelona, Spain; International Conference on the Image, Freie Universität Berlin, Berlin, Germany; and Mod Art'13 on Beauty & Ugliness, Modern Art Conference in Istanbul, Turkey.

Nuria Montiel is a printmaker interested in public art as it allows a space for dialogue and collective expression. Her work has been shown in various group exhibitions including Panamericana at Kurimazutto Gallery in Mexico City, Antena at Baffler Art Museum in Houston and The New York Art Book Fair 2012, Mx Editions at MoMA PS1 in New York, among others. She is also a member of La Galería de Comercio, a non-profit arts organization that creates public art projects in Mexico City. She studied Visual Arts at La Escuela Nacional de Artes Plásticas (ENAP-UNAM) and attended a contemporary art class at Soma, an artist organization dedicated to cultural exchange and arts pedagogy in Mexico City. Montiel participated in the 2015 Jackman Goldwasser Residency Program at the Hyde Park Art Center in Chicago.

Renee Moreno is Professor in the Chicano/a Studies Department at California State University, Northridge. She holds a Ph.D. in English and Education from the University of Michigan and had post-doctoral fellowships at UCLA and the University of Notre Dame. Dr. Moreno directs the Chicano Studies Writing Center, supervises part-time faculty teaching composition, and co-chairs CSUN's Writing Council. She directed the U.S. Department of Education's Ronald E. McNair Post-Baccalaureate Scholars Program and serves in the National Council of Teachers of English. She is working on a book project recovering an early history of Chicano artists in Denver and other forthcoming articles.

N

Michelle Nonó lives in the industrial zone of barrio San Antón in Carolina, Puerto Rico where she founded the creative space *Patio Taller*. This alternative artist-run space serves as a meeting point for the surrounding community and for visitors who are interested in supporting artistic and sustainable

practices. *Patio Taller* promotes the social/cultural exchange between community members and artists by facilitating conversations, workshops and residencies that allow for the exchange of skills, stories and art. In her art Nonó addresses various civic topics with projects dedicated towards emancipatory education, political theater, local food initiatives, and cultivating neighborhood relationships in the island's colonial context. She also organizes performances under the collaborative group *las nietas de nono* (the granddaughters of nonó) and contributes to the non-profit Beta Local's cross disciplinary summer seminar programming. Nono is a participant in the 2016 Jackman Goldwasser Residency at the Hyde Park Art Center.

O

Mariana Ortega is Professor of Philosophy at John Carroll University. Her main areas of research are Phenomenology, Latina Feminism, Woman of Color Feminism, Philosophy of Race, and Aesthetics. Her research focuses on questions of sociality, identity, and visual representations of race. She has published articles in journals such as *Hypatia*, *International Journal of Philosophical Studies*, and *Critical Philosophy of Race*. She is co-editor with Linda Martín-Alcoff of *Constructing the Nation: A Race and Nationalism Reader* (SUNY, 2009). In her monograph, *In-Between: Latina Feminist Phenomenology, Multiplicity, and the Self* (SUNY, 2016), she introduces the notion of multiplicitous, in-between selves in light of existential phenomenology and Latina feminisms.

Errol Ortiz is a Chicago artist of Mexican, Polish, and German heritage. His father Mexican born artist Luis Ortiz Mendoza, was a great influence, as were Claude Bentley at the Contemporary Art Workshop and imagist Roy Yoshida at the SAIC. After several months in Mexico in the 1960s, he exhibited in Chicago group and one man shows. Then, after some years in martial arts, he returned to painting and has worked steadily as an artist ever since. His first one-man show at The National Museum of Mexican Art opened in 2015, to considerable acclaim throughout Chicago's Latino community.

P

Elvin Padilla is a community development consultant. He is the former Executive Director of the Tenderloin Economic Development Project in San Francisco where he supported numerous arts & education organizations. His initiatives included the pre-development of the 950 Center for Arts & Education, which raised \$24 million in committed arts facilities funding for San Francisco's poorest neighborhood. Padilla has served as consultant to the Ford Foundation and on the advisory board for Ford, USDA and W.K. Kellogg Foundation initiatives. He has received recognition awards from San Francisco Boys & Girls Club, the All Stars Project of San Francisco, and fellowships from the Wallace Alexander Gerbode Foundation, the University of Pennsylvania, the Pennsylvania Council on the Arts, and the Vista 2000 Award from the National Society of Hispanic MBAs. San Francisco Magazine recognized recently Padilla as one of the city's most powerful community organizers.

Mark Pascale has been active in the Chicago art world for more than thirty years, as a curator, researcher, and teacher. He is currently the Janet and Craig Duchossois Curator in the Department of Prints and Drawings at the Art Institute of Chicago. He has an impressive record of exhibitions and publications, most recently for the exhibition catalogues for *Martin Puryear: Multiple Dimensions*, *Monster Roster: Existentialist Art in Postwar Chicago*, *Contemporary Drawings from the Irving Stenn Jr. Collection*, and *Jasper Johns: Gray*.

Laura Elisa Pérez is an associate professor in the Department of Ethnic Studies, at the University of California, Berkeley. Pérez curated UC Berkeley's first Latina/o Performance Art series, co-curated Chicana Badgirls: Las Hociconas (2009), and curated Labor+a(r)t+orio: Bay Area Latina@ Arts Now (2011). She is the author of *Chicana Art: The Politics of Spiritual and Aesthetic Altarities* (Duke University Press, 2007) and the forthcoming *Ero-Ideologies: Writings on Art, Spirituality, and the Decolonial* (Duke University Press).

Ana Perry is a doctoral student at the Graduate Center with the City University of New York with a focus on twentieth century art of the Americas. In the summer of 2015 Perry was a Smithsonian Latino Studies Fellow where she wrote a series of blogs on artists and historical figures such as Eddie Palmieri, Antonio Martorell, and Sylvia Rivera. She has presented her research on Latino artists such as Iliana Emilia García and Marisol with the Feminist Art Project at the College Art Association and the Latino Studies Association.

The Ponderers feature global tracks with a focus on Latin America, spinning eclectic sounds created by the world's fiercest chicas poderosas in both digital and vinyl formats.

Angelique Power is Program Director for the Joyce Foundation's Culture Program, which distributes \$2 million annually. She focuses on strengthening and diversifying arts organizations, building capacity within the arts sector and investing in the creative capital of artists of color through the Joyce Awards. Ms. Power came to Joyce with more than 15 years' experience in communications and outreach, most recently serving as director of communications and community engagement at the Museum of Contemporary Art, Chicago. She also developed philanthropic efforts as a senior manager in community relations for Target Corporation. She holds a bachelor's degree in English from the University of Michigan and a masters of fine arts degree from the School of the Art Institute of Chicago. She serves on the board of directors for Grantmakers in the Arts.

Moira Pujols, is Executive director of Contratiempo. As a long-established language consultant, she has worked with many non-profit and humanitarian associations. It was her calling to become the executive director of contratiempo, a community-based literary organization that offers first-rate literary and cultural journalism work in Spanish by pan-Latino immigrant communities. Moira manages a broad range of contratiempo programs, including the publishing of contratiempo magazine and their imprint Ediciones Vocesueltas. She also worked with institutional partners to co-found and develop Poesía en Abril, the only international Spanish language poetry festival in the Midwest and has been a program consultant for the Chicago Humanities Council.

Q

Allison Peters Quinn is the Director of Exhibition & Residency Programs at the Hyde Park Art Center (Chicago), where she has curated exhibitions and produced symposiums, performances and publications since 2004. She has organized significant exhibitions for emerging and established artists such as Cándida Alvarez, Theaster Gates, Stockyard Institute, and Bibiana Suárez. She has served on national jury competitions, grant review committees and critique panels and taught curatorial seminars at The University of Chicago Graham School and the School of the Art Institute of Chicago, where she recently guest curated the 2015 MFA exhibition. Allison studied an MA at the Center for Curatorial Studies, Bard College, and a BA in Art History and English at the University of Wisconsin – Madison.

R

Paola Ramirez is an artist and graphic and concept designer with a BFA in Digital Media from University of Central Florida and an MA in Museum Studies and Management of Cultural Heritage from Università Cattolica del Sacro Cuore in Milan. With her own private practice, Ramirez's portfolio includes projects with the Organization of American States, Museu da Pessoa, Accademia Pinacoteca Carrara di Bergamo and the Smithsonian Institution. Her latest contributions as an independent artist can be found at the Smithsonian Latino Virtual Museum, where she has collaborated in the creative process of transmedia experiences, focusing on cultural interpretation of Latino identity as well as enhancing the interaction of visitors in virtual museum spaces.

E. Carmen Ramos is Curator of Latino art at the Smithsonian American Art Museum (SAAM). Since 2010, she has dramatically expanded the Museum's pioneering collection of Latino art with an eye toward capturing the broad aesthetic and regional range of the field. Her exhibition, *Our America: The Latino Presence in American Art* (2013) is traveling to eight venues and its catalogue received a 2014 co-first

prize Award for Excellence by the Association of Art Museum Curators. Before SAAM, Ramos was an assistant curator at the Newark Museum and an independent curator, where she curated exhibitions such as *The Caribbean Abroad; Latino Artists and Migration*; as well as solo exhibitions and public art projects/installations with Miguel Luciano, Franco Mondini-Ruiz, Freddy Rodríguez, Paul Henry Ramirez, and Chakaia Booker, among others. Currently, she is organizing *Tamayo: The New York Years*, a fall 2017 exhibition that will consider the shape and impact of Rufino Tamayo's significant New York tenure during the first half of the twentieth century. She is also writing a monograph about Freddy Rodríguez that is part of the *A Ver: Revisioning Art History* book series.

As part of a process for community representation, **José Resendiz** uses design methodologies to develop artists' books that include personal fiction, which often is able to illuminate multiple "truths" in ways that cause the viewer to read a narrative differently and examine their own ideas and beliefs more deeply. Contemporary interpretations of layout structures and graphic vocabularies are used to highly personalize the struggle of the modern Mexican and Mexican-American. Each form bridges design and printmaking as an attempt to navigate a conflicting culture, politics, and histories.

Josh Rios's performances, curatorial projects, installations, texts, and screenings generally deal with the contemporary and historical experiences of being Mexican-origin, centering on modern Chicana/o aesthetics and US/Mexico relations. His performances and projects have been featured at the Art Institute of Chicago, Harold Washington College, the University of Illinois at Chicago, Andrea Meislin Gallery, and the Stony Island Arts Bank. In December 2015 he participated in Chicago's first annual Poet's Theater Festival. Most recently, he will be featured in a film by the curatorial team le peuple qui manqué as part of their project, *A Government of Times*.

Pilar Tompkins Rivas is Coordinator of Curatorial Initiatives at LACMA. Currently she is co-curating the exhibitions *Home – So Different, So Appealing* and *A Universal History of Infamy* for LACMA in conjunction with the Getty's *Pacific Standard Time: LA-LA* initiative. Within her role at the museum, she co-directs the UCLA-LACMA Art History Practicum Initiative and The Andrew W. Mellon Undergraduate Curatorial Fellowship program. As part of the Getty Research Institute's *Pacific Standard Time: Art in L.A. 1945-1980*, Tompkins Rivas curated *Civic Virtue: The Impact of the Los Angeles Municipal Art Gallery and the Watts Towers Arts Center* and co-curated the suite of exhibitions, *L.A. Xicano*, at LACMA, UCLA's Fowler Museum, and the Autry National Center.

Katja Rivera is a research associate in the Department of Modern and Contemporary Art at The Art Institute of Chicago. She received her M.A. from the University of Texas at Austin and is currently a Ph.D. candidate at the University of Illinois-Chicago, where she is working on a dissertation about independent publishing and mail art in Mexico after 1968.

Kaelyn Rodriguez is an artist, black Chicana, and native Angeleno. She is currently in her second year as a doctoral student in the Chicana and Chicano Studies Department at UCLA where she reads, writes, draws and otherwise learns about the ways that public art in Los Angeles has and will continue to affect marginalized, racialized and underserved communities. Her research and love for (public) art and social justice intersect her work as an editor for the digital journal, *bozalta*. It is here that she and the *bozalta* collective work and dream together to organize a platform that celebrates art, academia and activism at the same time.

Xuxa Rodriguez is a Graduate College Distinguished Fellow and PhD candidate in Art History at the University of Illinois Urbana-Champaign. A 2014 Smithsonian Latino Museum Studies Program Fellow, her research meditates on the intersections between performance and visibility in contemporary art by Latina and AfroLatina artists, as well as in representations of women of color in fashion and popular culture.

Elvia Rodriguez-Ochoa is a multi-disciplinary artist, educator and administrator with over 20 years of experience working in nonprofit community settings. She has led and worked for several non-profit organizations in Pilsen, including as a founding artist of Polvo, with Taller Mestizarte, La Voz de Los de Abajo, and Calles y Sueños. For 10 years, Elvia was Director of Community Programs at Pros Arts Studio, and she contributed to organizations including Fiesta del Sol/ Pilsen Neighbors Community Council, and Gallery 37 as an educator and an artist. Elvia is the Neighborhoods Program Director at Openlands.

Sam Romero is an interdisciplinary artist, educator, and designer from Central Florida. He is a graduate of The School of the Art Institute of Chicago's Painting and Drawing Program. After receiving his MFA in 2007, Romero moved back to Central Florida and is currently an Associate Professor of Art at Florida Southern College and is the Graphic Design Program Director. In 2015, he received the Omicron Delta Kappa Honors Society Teacher of the Year Award. He is currently working on a border crossing video game app called "Coyote" and several video art pieces exploring the Florida orange grove landscape.

Harriett Romo earned her PhD at The University of California San Diego (UCSD) and is a Professor of Sociology at The University of Texas at San Antonio (UTSA) and Director of the UTSA Mexico Center. She has been involved in IUPLR since its beginning as a collaboration of Latino research centers funded by the Ford Foundation. She teaches courses on immigration, education, and border studies. She and her husband have been collecting Chicano art for over 45 years. Her new book, *Mexican Migration: Perspectives from Both Sides of the Border* (with Olivia Mogollón) published by University of Texas Press will be available March 2016.

Ricardo Romo is President of The University of Texas at San Antonio and has been in that position 16 years. He is a U.S. historian specializing in history of the Southwest, urban history, and Chicano history. His book, *East Los Angeles: The Making of a Barrio*, published by UT Press is in multiple printings and has been translated and published in Spanish by UNAM. He has written articles on Chicano history and Chicano art. He earned his PhD in history at UCLA and taught at Cal State Northridge, UCSD, and The University of Texas at Austin prior to becoming President of UTSA.

Terezita (Tere) Romo is an art historian and independent curator. She has served as the arts project coordinator at the UCLA Chicano Studies Research Center (CSRC), arts director at the Mexican Fine Arts Center Museum in Chicago, and resident curator at The Mexican Museum in San Francisco. Romo has published essays on Chicana/o art and is the author of the artist monograph, *Malaquias Montoya* (2011). She was the curator of *Art Along the Hyphen: the Mexican-American Generation* at the Autry Museum in Los Angeles (2011). Romo is currently the program officer for arts and culture at the San Francisco Foundation.

Daniel Ronan is the Manager of Public Engagement at the National Public Housing Museum, where he is currently working to conserve the large Genaro Alvarez Sánchez mosaic, *Spirit of Public Housing* to coincide with the museum's capital project. He has a background in urban planning and working with underserved populations, having worked with Hacienda CDC, a Latino-based community development corporation in Portland, Oregon.

Moses Ros is a public visual artist from the Bronx. His portfolio of work includes painting, prints, sculpture, murals, and videos. He has been awarded numerous commissions for public sculpture in New York by the Department of Cultural Affairs, the Bronx Council for the Arts, and the New York City Housing Authority, as well as for stained-glass windows for the Metropolitan Transit Authority. His extensive experience as a printmaker ranges from etching and woodcut to screen printing. He has had one-person exhibitions at museums and galleries in the United States and the Caribbean.

Raúl Rubio is Associate Professor of Hispanic Studies and Chair of Foreign Languages at The New School. Trained as a Hispanist and cultural studies scholar, Rubio is widely known for his research on Cuban visual and material cultures. He has published a wide-range of studies on comparative literature, film, graphic

and decorative arts. Rubio's research is grounded in the emerging interdisciplinary field of material culture, which examines a wide-range of artifacts, from cultural commodities to the museum archive. Rubio earned a doctorate in Latin American Literature and Cultural Studies from Tulane University in New Orleans. He is a graduate of Middlebury College of Vermont, where he completed a master's degree in Spanish at Middlebury's School in Madrid.

S

Delilah Salgado is a multidisciplinary artist, mother, activist, and co-founder of Mujeres Mutantes. For 10 years she was a teaching artist at ElevArte Community Studio where she and her students co-founded We Are Hip Hop at Dvorak Park. She is the newest board member of the Young Professionals Board at the Port Ministries in Back of the Yards, and she is working on a book of her artwork.

Rose Salseda is a Ph.D. Candidate in Art History at the University of Texas at Austin. Due to her longstanding interests in the parallel and intersecting legacies of Latina/o and Black history, she has developed scholarly backgrounds in the art of the African Diaspora in Latin America and the art of Chicana/o, Latina/o, and African American artists in the United States. Currently, Salseda is writing her dissertation, *The Visual Art Legacy of the 1992 Los Angeles Riots*, and is a Dissertation Fellow at Center for Mexican American Studies and the Department of Mexican American and Latina/o Studies at UT Austin.

Little Village born and raised, **Erica Sanchez** has dedicated her time as a co-founder of Las Artelitas Art Collective in creating open spaces for artistic expression in this community. Las Artelitas seek to engage the community and fill the void of accessible exhibit spaces for artists, both vets and novices alike.

Vanessa Sanchez received her BFA in Painting at University of IL at Chicago and currently is the Director of Yollocalli Arts Reach. Since 2001, she has dedicated her career to designing innovative, creative, and free art and media programs for teens and young adults in collaboration with local and international artists. She is a member of Instituto Grafico de Chicago, and is one of the lead organizers for Villapalooza, the Little Village Music Fest.

Denise M. Sandoval, Ph.D. is a Professor of Chicana/o Studies at California State University, Northridge (2002 to the present). She was the guest curator for two exhibitions: *La Vida Lowrider: Cruising the City of Angels (2007-08)* and *Arte y Estilo: The Chicano Lowriding Tradition (2000)*. She co-edited *Rushing Waters, Rising Dreams: How the Arts Are Transforming a Community* (2013 IPPY award; 2013 PEN Oakland-Josephine Miles Award) with Luis J. Rodriguez for Tia Chucha Press which documents art activism in the Northeast San Fernando Valley. Her next book project is *White Washing American Education: The New Culture Wars in Ethnic Studies*.

Gilberto Sandoval is an interdisciplinary artist with a focus on illustration, public art, and printmaking. Based out of Pilsen, his work centers around bridging the gap between 1st generation Latinxs and their countries of origin. Through these connections, Sandoval explores the essence of Latinidad and the importance of cultivating traditions.

Julia Santos Solomon is a highly successful interdisciplinary contemporary Dominican artist. A true pioneer, her vision has shaped generations of successful Dominican artists as a founding member of Altos de Chavon School of Design and Parsons School of Design. Her work has been reviewed in the New York Times, National Public Radio, State of the Arts, New Art International, Acrylic Revolution and Acrylic Illuminations, among many others. Santos Solomon's art is in the permanent collections of The Latin Art Museum, The Hudson River Museum, Indiana University in Pennsylvania Museum, Museo de Arte Moderno, and the Altos de Chavon Foundation. Her personal papers are archived at the Dominican Studies Institute at City University in NY, and at the Smithsonian's Archives of American Art.

Holly Sidford is President of Helicon Collaborative, a national consulting firm working with artists, foundations and creative enterprises to make communities better places for all people – more vital,

adaptive and just. With thirty-year experience leading cultural and philanthropic organizations, Sidford is nationally recognized for her work in expanding access to arts and culture, enhancing support for artists, and building organizations' strategic capacity. Recent publications include *Making Meaningful Connections* (James Irvine Foundation, 2015) and *Fusing Art, Culture, and Social Change* (National Committee for Responsive Philanthropy, 2011)-- available on www.heliconcollab.net. Sidford is the former founding President of Leveraging Investments in Creativity (LINC), and Director for Arts, Parks and Adult Literacy at the Lila Wallace-Reader's Digest Fund.

Born in Havana in 1944, **Paul Sierra** grew up in Cuba, wanting to be a filmmaker. After immigrating to the US as a teenager, he turned to painting and eventually enrolled at the SAIC. His lushly colored canvases often depict symbolic landscapes, self-portraits or interiors with themes including Greek Mythology, the exploration of discordant psychological states and the artist's personal life journey. Sierra has had more than sixty solo shows in the past twelve years. His works now appear in significant public art collections, including, the Smithsonian Museum of American Art, the Chicago Museum of Contemporary Art, etc.

Matthew Silva is an artist, designer, instructor, curator, and event organizer. Trying to overcome the mental, social and educational hurdles of dyslexia, allowed the artist to step back and find connections, easier ways to communicate and understand situations. Chicago has influenced his development as an artist. In his art, Silva links community issues with his own experiences to project evolving choices, messages, presumptions, and realities that emanate from his community micro-system. Influenced by family, culture, and the neighborhood of Little Village, his work revolves around the presumption that Little Village is a dangerous place, because of gang violence. At the same time, it expresses fears about how the misguided "evils" that infect his community can envelop his loved ones and how that has an affect on their choices.

Rosanna Simons is a queer poeta, translator, and radical scholar from Miami. She is currently making her home in los ángeles, as a Chicana/o Studies doctoral student at the University of California Los Angeles. At UCLA Rosanna is co-creator and editor of *bozalta*, an online, interactive journal of arts, activism, and scholarship (www.bozalta.org), and in LA she is an active ally of migrant organizing. Rose's intention is to cultivate queer, anticolonial, and community-centered research, pedagogy, and creative practice. In her work, she engages ideas of migration & choreographed movement, collaboration & coalition, discourse & hegemony, white supremacy & nationalism, archiving & documentation, translation & adaptation, queer temporalities & performance.

Elzbieta Sklodowska holds the position of Randolph Family Professor of Spanish at Washington University in Saint Louis. She has published widely on Spanish American contemporary literature (70 articles and 5 edited volumes), with recent focus on the Special Period in Cuba. Her monographs include: *Testimonio hispanoamericano: historia, teoría, poética*; *La parodia en la nueva novela hispanoamericana (1960-85)*; *Todo ojos, todo oídos: control e insubordinación en la novela hispanoamericana (1895-1935)*; *Espectros y espejismos: Haití en el imaginario cubano*. Her latest book, *Invento, luego resisto: El Período Especial en Cuba como experiencia y metáfora (1990-2015)*, is forthcoming from Ed. Cuarto Propio (Chile).

Diana Solís was born in Monterrey, Nuevo León Mexico in 1956. She received her Bachelor of Fine Arts from the University of Illinois at Chicago. A visual and multi-disciplinary artist Solís' work has been exhibited nationally and internationally, including Mexico City, Toluca, Barcelona and Berlin. Her passion for the arts, teaching and community has been central to her life with over 25 years of experience as a teaching artist and artist-in-residence at different Chicago area public schools, community arts programs and partnerships with arts education departments at the Museum of Contemporary Art and the National Museum of Mexican Art in Chicago.

Son Monarcas is a bilingual Chicago-based ensemble led by Irekani Ferreyra & Mercedes Inez Martinez, and comprised of musicians who are well-versed in the Afro-Mestizo genres of folk music from Latin America. They blend the traditional with the contemporary by creating original arrangements of "son"

while retaining the foundation of the traditional style. Their original compositions include influences of Cumbia, Samba, Jazz and Experimental music in English and Spanish. Son Monarcas takes you on a musical migration, like that of the Monarch Butterfly, from the United States to far corners of Mexico and South America. The instrumentation includes accordion, "zapateado" (percussive foot tapping), cajon, requinto jarocho, jarana jarocho, violin, guitar, Mexican harp and voice. Musicians are also all educators and give workshops/educational presentations for all ages.

T

Gloria Talamantes is a mixed-media public artist who uses urban space and social issues to engage communities. She is a wife, a mother, a graffiti art educator and member of the Mujeres Mutantes. With the support of Synergy, an all women's hip hop collective, Gloria co-led the first graffiti mural in Chicago history to be created entirely by women. Founder of The Brown Wall Project, she began the city-wide initiative to reinvigorate Chicago neighborhood aesthetics by beautifying browned buffed walls.

José Terrazas, born in Durango, Mexico, Jose is a self-taught artist based in Chicago, IL. He explores a wide array of mediums ranging from drawing & oil painting to silk screening & sculpting in stone. José has participated in many local gallery shows such as the Surreal Exhibit at the Open Center for the Arts, The Pilsen Art Walk and venues such as Northern Illinois University, DeKalb (2005, 2006) and LUMA (The Loyola University Museum of ART) Chicago, 2012.

María de los Angeles Torres is executive director of the Inter-University Program for Latino Research and professor of Latin American and Latino Studies at the University of Illinois at Chicago. She has written extensively on Latinos, politics and identity, and immigration. Torres is the author of *In the Land of Mirrors: The Politics of Cuban Exiles in the United States* and *The Lost Apple: Operation Pedro Pan, Cuban Children in the US and the Promise of a Better Future*; co-author of *Citizens in the Present: Civically Engaged Youth in the Americas*; editor of *By Heart/De Memoria: Cuban Women's Journeys in and Out of Exile*; and co-*f* *Borderless Borders Latinos, Latin American and the Paradoxes of Interdependence*; and *Global Cities and Immigrants, The Case of Chicago and Madrid*. She is currently working on a manuscript *The Elusive Present: Temporalities in Cuban Thought*. Torres is part of a team working on compiling a virtual collection of One Hundred Years of Chicago Latino Art.

U

Tony Ulloa has been collecting art for over thirty years, developing his collection through various genres that reflect his physical and geographical locations. Settling in Miami, Florida, in 2001, Ulloa developed his practice in Commercial Real Estate, integrating commercial property investment with the development and growth of emerging neighborhoods for the arts in the Miami area. Even though Ulloa came to the US as Cuban Refugee during the 1960s, he had never lived in the epicenter of Cuban American life as we know it in Miami. Under the guidance of mentors throughout the Cuban art world, particularly in Miami, Ulloa's collection has evolved into what is now The Casa Serena Collection. He has been involved with programs at the Frost Museum of Art at Florida International University [FIU] and The Bronx Museum. A selection of Ulloa's art collection is currently on display at the Perez Art Museum Miami [PAMM] as part of the Carlos Alfonzo Exhibition. In 2015, fifty years after leaving Cuba, Ulloa returned to Havana, in order to attend the Havana Biennial. The Casa Serena Collection reflects his journey of identity through Cuban Art.

Thelma Uranga joined the ElevArte team in Chicago in 2011 as the Youth Programs Assistant. In her current role as the Communications/Development Coordinator, her responsibilities include advancing the organization's communication strategies in social media and web maintenance; plus she lends needed support with promotional management and fundraising. Thelma received a BA in Studio Art/Photography from Illinois State University in 2008. A self-proclaimed Juana of all Trades, Thelma is enthusiastic about all things handmade and loves teaching teens to make their own accessories in her program called Sew Stitchy. Other blissful obsessions include baking pies, thrift store shopping and her dog Tula.

V

Wilson Valentín-Escobar, Ph.D., is an Associate Professor of American Studies, Critical Ethnic Studies, and Sociology at Hampshire College. He also chairs the Five College Program in Latin American, Caribbean, and Latinx/@ Studies. He is co-curator of the exhibition, *¡Presente! The Young Lords in New York* at the Loisaida Inc. Center. A Brooklyn New York-native, Dr. Valentín-Escobar is currently completing his forthcoming book, *Bodega Surrealism: The Emergence of Latin@ Artists in New York City* (New York University Press). He was a Postdoctoral Associate in the Program in Ethnicity, Race, and Migration at Yale University (2011-2012). He holds a Ph.D. in American Studies from the University of Michigan.

Luis Guzmán Valerio graduated magna cum laude from the University of Puerto Rico, Río Piedras Campus, with a B.A. in Modern Languages (French and German). He went on to pursue a Certificate in Hispanic Studies and an M.A. in Translation, also from U.P.R., Río Piedras. He earned the M.Phil. degree in Hispanic and Luso-Brazilian Languages and Literatures from The Graduate Center, CUNY, and is currently a doctoral candidate in the same program where he is specializing in Hispanic Linguistics. His doctoral dissertation studies the linguistic landscape at the intersection of societal multilingualism, language policy, and bilingual education.

Georgina Valverde is an interdisciplinary artist and educator whose work encompasses sculpture, performance, writing, and critical pedagogy. She holds an MFA from the University of Illinois at Chicago, a BFA in Painting and Printmaking and BA in Modern Languages from James Madison University, Virginia. Valverde has exhibited her work widely, including the Museum of Contemporary Art, the Hyde Park Art Center, and the National Museum of Mexican Art. Her current work focuses on socially engaged projects that involve viewers as co-creators. She currently oversees open-enrollment programs for educators at the Art Institute of Chicago as well teach art history in the Odyssey Project of the Illinois Humanities Council.

Art historian at A & M University, Kingsville (TAMUK), **George Vargas** attended The University of Michigan (BA, MA, and PhD). Vargas has taught courses in Pre-Columbian art, Mesoamerican art, Mexican and Chicano Murals, and the History of Chicano art. Vargas's book *Contemporary Chican@ Art: Color and Culture for a New America* documents Chican@ art in American culture. He is also the author of "A Chilean Painter in The City of Ideas: Liliana Wilson, Memory Recorder and Dream Shaper" and "¿Qué Onda? What's Happening? — Chicano Art in 21st Century America," for *Hispanics and American Popular Culture*, edited by Patricia M. Montilla reprinted in the Spring 2015 issue of *Aztlan Journal*.

Nancy Villafranca is Director of the Chicago Office of the Inter-University Program for Latino Research (IUPLR) headquartered at the University of Illinois at Chicago. Before joining IUPLR, she was the Director of Education at the National Museum of Mexican Art for over nine years. Villafranca also taught Social Science and Humanities in two Chicago public schools. She received her undergraduate degree in Secondary Education (History) from DePaul University and her M.Ed. in Instructional Leadership from the University of Illinois at Chicago (UIC). Villafranca is currently pursuing a second Masters Degree in Museum and Exhibition Studies at UIC.

W

Laura A. L. Wellen is co-founder of Francine, an artist-run space in Houston. She is a graduate of the Smithsonian LMSF, and until 2015 served as Director at Sicardi Gallery, one of the first U.S. galleries to represent artists from South America. She is an advisor to Fundación YAXS, Guatemala City. Wellen's translation of Nahui Olin's poetry, *Optica Cerebral* will be published in 2016, and her interview with Darío Escobar is forthcoming (D.A.P., 2016). Her writing has appeared in Art Forum, Art Lies, Artshock, and Pastedgram. She completed her PhD at The University of Texas at Austin.

Ranald Woodaman is the Smithsonian Latino Center's Exhibitions and Public Programs Director. His work at the Smithsonian includes the exhibitions *¡Azúcar! The Life and Music of Celia Cruz* (2005); *Mexican Treasures* (2007); *Posters from the Division of Community Education (DIVEDCO) of Puerto Rico, 1949-1989*

(2008); *Panamanian Passages* (2009); *Southern Identity: Contemporary Argentine Art* (2010), and *Cerámica de los Ancestros: Central America's Past Revealed* (2013); and the online exhibitions *A Vision of Puerto Rico: The Teodoro Vidal Collection* (2006) and *Mexican America* (2006). Currently, Ranald is managing several Smithsonian initiatives including the Latino DC History Project and the Caribbean Indigenous Legacies Project. Outside of the Smithsonian, he led the community-curation and design of exhibitions documenting the history of LGBTQ Latinos in D.C. at the Historical Society of Washington, D.C. in 2008 and 2009. Ranald is also the former Vice-Chair of the Latino Network of the American Alliance of Museums (AAM), and is a member of the AAM's National Program Committee.

Y

Tomas Ybarra –Frausto is and independent Scholar based in San Antonio. He is the former Associate Director for Creativity & Culture at the Rockefeller Foundation in New York. Ybarra-Frausto was a tenured professor at Stanford University in the Department of Spanish and Portuguese. He has served as Chair of the Mexican Museum in San Francisco and of the Smithsonian Council, and he has written and published extensively, focusing, for the most part, on Latin American and U.S./Latino cultural issues. He has edited, co-edited, and contributed to a number of texts that consider Latino expressive culture through art and literature. In 1998, Dr. Ybarra-Frausto was awarded the Joseph Henry Medal by the Smithsonian Institution Center for Latino Initiatives for exemplary contributions to that institution, including the donation of his invaluable collection of documentation on Chicano art and culture to the Archives of American Art.

Hector Herrera Yopez is a community organizer, musician, and founder of Villapalooza. Hector has working several years in non-profit organizations and contributes to enrichment of music and arts in the south side neighborhoods of Chicago. His work on founding the festival "Villapalooza" has led to many local artists/musicians to have a live platform to reach citywide audiences.

Z

Adriana Zavala is Associate Professor of Art History and director of Latino Studies at Tufts University. Her research and teaching focus on 20th-century Mexican and U.S. Latino/a art. Her book *Becoming Modern, Becoming Tradition: Women Gender and Representation in Mexican Art* (PSU Press, 2010) won the Arvey Prize (Association of Latin American Art) in 2011. Her current book project, "Collage, Montage, and Assemblage: "Unmaking" and Decolonization," examines five artists across the U.S.-Mexico borderlands. She has curated several exhibitions including *Frida Kahlo: Art, Garden, Life* at *The New York Botanical Garden in the Bronx* (2015).

Marc Zimmerman is a specialist in Latin American and Latino studies known for his work on general theoretical issues in relation to Latin and Central American, Caribbean and Latino themes, as well as for his directorship of the publication project, Global CASA/LACASA (Latin American and Latino/a Cultural Studies and Activities Arena). Professor Emeritus in Latin American and Latino Studies at the University of Illinois at Chicago (UIC), and in Modern and Classical Languages at the University of Houston, he now coordinates LACASA Chicago's Latin@ Artists and Writers Series and the Chicago Mexican Art Project (CMAP) publishing monthly in El BeiSMan.

The brothers **Shan Zuo and DaHuang Zhou**, born in China at the start of the Cultural Revolution, created their first collaborative painting, "The Wave" in 1973. Arriving in 1986 in the United States for an exhibition at East West Gallery Chicago, they soon relocated their practice to Bridgeport. In the early 1990s, they finished their fourth major museum traveling show in Europe and in 1996 they accepted a professorship in the Hamburg International Academy of Art and Design. During the following years they taught and lectured at the London International Art Academy, Salzburg International Summer Academy, Traunkirchen Summer Academy, and Kunstakademie Bad Reichenhall. In 2003 they purchased an 87,000 sq. ft. building in Bridgeport, creating a space for artists by artists with the mission to encourage and mentor emerging artists. The facility has transformed the way the City of Chicago views the importance of arts and cultural development in Bridgeport. Recently, a street was named in their honor: Honorary Zhou

Brothers Way, dedicated by Mayor Emmanuel Rahm, Alderman James Balcer, Alderman Patrick Thompson, Commissioner John Daley and the Consul General of China.