

Presenters' Bios

Magalí Arriola is an independent curator and writer. She was Director of Museo Tamayo (2019-2025) and KADIST Lead Curator for Latin America (2016 to 2019). She curated the Mexican Pavilion for the 58 Venice Biennial (2019), and among her independent projects are *The Sweet Burnt Smell of History: The 8th Panama Biennial* (2008); *Alibis* (Mexican Cultural Institute, Paris /Witte de With, Rotterdam, 2002); *Erógena* (Museo de Arte Carrillo Gil, Mexico City / SMAK, Ghent, 2000). Arriola has extensively written for books, and catalogues and has contributed to publications such as *ArtForum*, *Curare*, *Frieze*, *Mousse*, *Manifesta Journal*, and *The Exhibitionist*, among others.

Patricia M. Artundo holds a Ph.D. in Literature from the Universidade de São Paulo (2001) and a degree in Art History (1984) from the University of Buenos Aires. She was a professor and researcher at the University of Buenos Aires between 1986 and 2019. She is the author of numerous books and articles in specialized publications. She was responsible for the editing of *Los San Signos: Xul Solar and the I Ching*, translated by Daniel E. Nelson (El Hilo de Ariadna, 2012), and the critical edition of *Jorge Luis Borges recuerda a Xul Solar: prólogos y conferencias, 1949-1980* (Fundación Pan Klub, 2013). Between 2010 and 2016, she led the project that resulted in the publication of *Xul Solar. Catálogo razonado: obra completa* (Fundación Pan Klub, 2016).

Amy Buono is a specialist in the visual and material cultures of Latin America and the Atlantic world, with particular focus on Brazil. Among her interests are: Indigenous and Afro-Brazilian cultural practices in a colonial context; museum history and theory; and the ethnopolitics of material culture. Her awards include fellowships from the Center for the Advanced Study in the Visual Arts, the Getty Research Institute, the Max Planck, and the Fundação Carlos Chagas Filho de Amparo e Pesquisa do Estado do Rio de Janeiro. Her current research project, *Deviant Objects and Dangerous Spaces of the Early Modern Atlantic*, explores Brazil's colonial history through the lens of its contested spaces.

Roberto Conduru is the Endowed Distinguished Professor of Art History at the Southern Methodist University. His publications include *Pérolas Negras – Outras Voltas* (Relicário, 2024), *Architecture Agouda au Bénin et au Togo* (MRE, 2016), *Pérolas Negras - Primeiros Fios* (EdUERJ, 2013) and monographs on Frida Baranek, Paulo Pasta, Willys de Castro, Jorge Guinle, and Álvaro Vital Brazil. He curated *Martinho Patrício – Recorte* (SESC Pompeia, 2023), *Quilombo do Rosário* (Museu Bispo do Rosário Arte Contemporânea, 2018), *Axé Bahia: The Power of Art in an Afro-Brazilian Metropolis* (Fowler Museum UCLA, 2017) and *Incorporation – Afro-Brazilian Contemporary Art* (Centrale Electrique, 2011) among other exhibitions.

Tatiana Flores is the Jefferson Scholars Foundation Edgar F. Shannon, Jr. Distinguished Professor of Art History at the University of Virginia. A scholar of modern and contemporary Latin American, Caribbean, and Latinx art, she is the author of the award-winning monograph *Mexico's Revolutionary Avant-Gardes: From Estridentismo to ¡30-30!* (Yale University Press, 2013) and curator of the critically acclaimed exhibition *Relational Undercurrents: Contemporary Art of the Caribbean Archipelago* (Museum of Latin American Art, Long Beach, CA, distributed by Duke University Press, 2017). Among her recent publications is the co-edited volume *The Routledge Companion to Decolonizing Art History* (2024). A former president of the Association for the Study of the Arts of the Present (ASAP), Dr. Flores is senior editor of *ASAP/Journal*.

Gabriela Germaná is an art historian and independent curator specializing in modern and contemporary Latin American art, with a focus on Indigenous Andean arts in a global context.

She holds a Ph.D. in Art History from Florida State University. She co-edited the *Arts* special issue *Rethinking Contemporary Latin American Art*, and her research appears in academic journals, edited volumes, and exhibition catalogs. She is a member of the Museo de Arte de Lima's Academic Committee, a postdoctoral fellow in the Getty Foundation seminar *The Amazon Basin as Connecting Borderland*, and a lecturer at Pontificia Universidad Católica del Perú.

Renato González Mello is an art historian with a Ph.D. from the National University, Mexico. Since 1992 he has been a tenured researcher at the Instituto de Investigaciones Estéticas, UNAM, where he has been teaching there since 1991. Among his publications are *La máquina de pintar: Rivera, Orozco y la invención de un lenguaje* (IIE-UNAM, 2008), co-edited *José Clemente Orozco in the United States, 1927-1934* (W.W. Norton & Company, 2002); co-edited *Vanguardia en México, 1915-1940* (Museo Nacional de Arte, México, 2013); and co-edited *Paint the Revolution: Mexican Modernism, 1910-1950* (Philadelphia Museum of Art, 2016). He has been a member of Mexico's Academia de Artes since 2014.

Francisco Huichaqueo is a Mapuche artist, curator, and filmmaker dedicated to the repair, restitution, and agency of Indigenous heritage and memory. His work challenges traditional curatorial practices with the intention to heal the wounds of colonialism and reconstruct ancestral memory. As a creator, filmmaker, and curator, he seeks to restore the dignity of collective memory and repair historical fractures, connecting ancestral voices with the present. His work serves as a tool for healing, promoting cultural dynamism in contrast to the aesthetic narratives of established museums. Huichaqueo has exhibited his work at the Berlin Biennale, the Havana Biennial, and the Reina Sofía Museum. He has also participated in festivals such as the Toulouse Latin American Film Festival, ImagiNative in Toronto, Morelia in Mexico, and the International Mother Language Festival at the Smithsonian Museum in Washington D.C.

Genevieve Hyacinthe is Associate Professor of History of Art and Visual Culture and MFA Fine Art Faculty member at California College of the Arts, San Francisco. Her book, *Radical Virtuosity: Ana Mendieta and the Black Atlantic* (MIT Press, 2019) explores the Cuban American artist's works reflecting her imaginary of West African and Caribbean ritual during the 1970s and 1980s. A practitioner of Mande and Haitian drum and dance, Hyacinthe views her primary methodology as Black Atlantic Phenomenology. She has authored numerous chapters on Black Atlantic spirituality and issues of the environment, performance, and abstraction and is currently completing a manuscript on Black Atlantic Land Art.

Diana Iturralde is the Cisneros Institute Research Fellow, and a Ph.D. candidate in art history at Rutgers University. She specializes in modern and contemporary art of Latin America. Her dissertation work examines visual representations of cultural and environmental transformations in the Andean-Amazon region from the late nineteenth century to the present, from an ecocritical perspective. She has participated in the *Center for Curatorial Leadership* seminar in 2023, and the Getty Foundation's *The Amazon Basin as Connecting Borderland* seminar, 2023-2025. Prior to starting her doctorate, Diana worked at the Institute for Studies on Latin American Art (ISLAA).

Inés Katzenstein is Curator of Latin American Art and the inaugural Director of the Patricia Phelps de Cisneros Research Institute for the Study of Art from Latin America at the Museum of Modern Art. In her role as curator, she has organized two major exhibitions based on the Patricia Phelps de Cisneros Gift: "Sur moderno: Journeys of Abstraction" (2019, with Maria Amalia García) and "Chosen Memories" (2023). As director of the Cisneros Institute, she oversees research projects on modern and contemporary Latin American art and a fellowship

program. Prior to joining the Museum, from 2008 to 2018, she was the founding director of the Art Department at Universidad Torcuato Di Tella in Buenos Aires. She holds a master's degree from the Center for Curatorial Studies at Bard College and a BA from the Universidad de Buenos Aires

Kyrah Malika Daniels is Assistant Professor of African American Studies at Emory University. She completed her B.A. in Africana Studies at Stanford University and received her M.A. in Religion and her Ph.D. in African & African American Studies at Harvard University. Daniels' first book (*Art of the Healing Gods*, under contract with Duke University Press) is a comparative religion project that examines sacred art objects used in healing ceremonies of Haiti and the Democratic Republic of Congo. Her work has been published in the *Journal for the American Academy of Religion*, the *Journal of Africana Religions*, *Meridians: Feminism, Race, Transnationalism*, and the *Journal of Haitian Studies*. Daniels currently serves as Vice-President for KOSANBA, the Scholarly Association for the Study of Haitian Vodou, and a Leadership Council Member for the African and Diasporic Religious Studies Association (ADRSA).

Rosana Paulino is an artist from and based in São Paulo, Brazil. She holds a bachelor's degree and a doctorate in Visual Arts from the Escola de Comunicações e Artes da Universidade de São Paulo (ECA/USP), as well as a specialization in printmaking from the London Print Studio. Represented by Mendes Wood DM Gallery, Paulino's work is part of major institutional collections in Brazil, such as the Pinacoteca do Estado de São Paulo, the São Paulo Museum of Art, the Museum of Modern Art of São Paulo, and the AfroBrasil Museum, as well as international collections including the University of New Mexico Art Museum, the Buenos Aires Museum of Fine Arts, The Frank Museum of Art, Tate Modern, and Otterbein University.

Bárbaro Martínez-Ruiz is an art historian specializing in African and Caribbean artistic, visual, and religious practices. His work challenges traditional disciplinary boundaries and examines the understandings of 'art' and 'visual culture'. Currently working as a senior research fellow at the Hutchins Center for African & African American Research, Harvard University, his publications include *The African in the Making of Cuban Art* (Diasporic Africa Press, 2024), *Kongo Graphic Writing and Other Narratives of the Sign* (Temple University Press, 2013), *Art and Emancipation in Jamaica: Isaac Mendes Belisario and His Worlds* (Yale University Press, 2007), among others. As a curator, his shows have explored issues of visual communication, dislocation, and hybridity in the work of contemporary artists across the African diaspora. He serves as an editor for the *Cuban Studies Magazine* and Harvard's *Transition Magazine*.

Laura Elisa Pérez is the author of *Chicana Art: The Politics of Spiritual and Aesthetic Altarities* (Duke University Press 2007); *Eros Ideologies: Writings on Art, Spirituality, and the Decolonial* (Duke University Press 2019); *Consuelo Jimenez Underwood: Art, Weaving, Vision* (Duke University Press 2022), co-edited with Ann Marie Leimer; and the retrospective exhibition catalog, *Amalia Mesa-Bains: Archaeology of Memory* (University of California Press and Berkeley Art Museum and Pacific Film Archive 2023), co-edited with María Esther Fernández. She is Professor in Chicana, Latinx, and Ethnic Studies and Chair of the Latinx Research Center at the University of California, Berkeley. She received her PhD at Harvard University and a BA/MA Joint Degree at The University of Chicago.

Pablo José Ramírez is a curator at the Hammer Museum, Los Angeles. From 2019 to 2023 he was the inaugural adjunct curator of First Nations and Indigenous art at Tate Modern, London. Ramírez was part of the curatorial council of the 58th Carnegie International with Sohrab Mohebbi. He co-curated the 19th Paiz Art Biennial: Transvisible (2015) with Cecilia Fajardo-Hill, and recently, he co-curated with Diana Nawi the critically acclaimed Hammer Museum biennial

Made in LA 2023: Acts of Living. His work explores non-Western ontologies, Brown and Indigenous histories, and the politics of non-colonial aesthetics. He holds an MA in contemporary art theory from Goldsmiths, University of London.

Omar Rivera is Associate Professor of Philosophy at Texas A&M University. After earning his doctorate at Penn State focusing on phenomenology, he developed a further expertise in Latin American and Latinx political philosophy and aesthetics. He is the author of *Delimitations of Latin American Philosophy: Beyond Redemption* (Indiana University Press, 2019) and *Andean Aesthetics and Anticolonial Resistance: A Cosmology of Unsociable Bodies* (Bloomsbury University Press, 2022). In 2018-2019 he was awarded an ACLS Burkhardt Fellowship and was a research faculty at LLILAS-Benson at the University of Texas at Austin. His current research is on Andean environmental aesthetics.

Julián Sánchez González is a PhD Candidate in Art History at Columbia University, specializing in the intersection of artistic and spiritual practices in the Americas and the Caribbean. His dissertation examines non-hegemonic spiritualities in the arts of Colombia, US (California), and Trinidad and Tobago in the 1970s–80s, introducing interspirituality and spiritual promiscuity as theoretical frameworks. Supported by Fulbright, Colfuturo, and Columbia University, he has worked at MoMA's Cisneros Institute and the Banco de la República de Colombia museums. His research has been published by MoMA, PAMM, Harvard Divinity School, and the Biblioteca Luis Ángel Arango, among others, and presented at major institutions in the United States and Colombia.

Geraldo Souza Dias holds a degree in Architecture and Urbanism from the University of São Paulo (1979), an MFA from Pratt Institute, New York (1984), and a Ph.D. from the Universität der Künste Berlin (2000). He's the author of *Mira Schendel: do espiritual à corporeidade* (Cosac Naify, 2009). Currently an associate professor at University of São Paulo, he was a visiting professor at the Institute of Art, Design and Marketing, Lisbon (2005), at University of the Arts, Philadelphia (2007/08) and at Westfälische Wilhelms-Universität Münster (2021/22). Recurring issues in his work are geometric structures, city and landscape, collage, the word within contemporary visibility and the study and practice of circular painting (*tondo*).

Luis Vargas-Santiago is a researcher at the Instituto de Investigaciones Estéticas at the Universidad Nacional Autónoma de México. He works primarily on Latin American and Latinx art, with an emphasis on political commemoration and devotion, image migration, social movements, and queer studies. His most recent book, *Las otras vidas de Zapata: Un ícono revolucionario en México y los Estados Unidos* (México: IIE-UNAM/Trilce, 2025), explores the enduring impact of Emiliano Zapata as a revolutionary figure in both Mexico and the U.S. He has curated numerous exhibitions, including "Emiliano. Zapata después Zapata" at the Palace of Fine Arts in Mexico City.