

Imaginaries of the Future

CSUN

CALIFORNIA
STATE UNIVERSITY
NORTHRIDGE

Main

Monday, March 12, 2018

California State University, Northridge
Whitsett Room / Oviatt Presentation Room
9:30 - 5:30 pm

Tuesday, March 13, 2018

The Main Museum
114 W. 4th St., Los Angeles, CA 90013
9:30am – 6:00pm

How can we move beyond the territorialized and rigid formation of traditional identities to speak instead of unfolding identities engaged in multiple simultaneous processes of collective becoming? How does migration contribute to the construction of new and unfolding imaginaries of the future? How do we imagine our survival? This symposium will foster an interdisciplinary exchange of ideas and imaginaries of possible futures. Engaging a multicultural group of philosophers, cultural critics, art historians, political theorists, and artists, conversations will unpack the future as a concept that contains potentialities for the construction of nomadic collective subjectivities across borders, cultures, space, and time. This two-day event will take place at California State University, Northridge on Monday, March 12, and at Beta Main on Tuesday, March 13, 2018.



Kang Seung Lee, *Untitled (Derek Jarman's Garden)*, 2018. Graphite on goatskin vellum, 5 x 7 inches.

An Yountae
Nao Bustamante
Andy Campbell
Douglas Carranza
Beatriz Cortez
Kyle Johanson
Kang Seung Lee
Héctor Leyva
Nancy Pérez
Rigo 23
Pablo José Ramírez
Ricardo Roque
Pavithra Prasad

Imaginaries of the Future is made possible thanks to the support by the Department of Central American Studies and the Central American Research and Policy Institute (CARPI), with additional support from the College of Humanities Academic Programming Fund, the American Indian Studies Program, the Departments of Communication Studies, Modern and Classical Languages and Literatures, Philosophy, and Religious Studies at California State University, Northridge, as well as The Main Museum in Los Angeles.

Program

All programs will be bilingual in English and Spanish
Todos los programas serán bilingües en español y en inglés

Monday, March 12, 2018

California State University, Northridge

9:30 – 9:45am

Whitsett Room (Sierra Hall, 4th Floor)

Welcoming Remarks/ Bienvenida: **Douglas Carranza, Chair, Dept. of Central American Studies, CSUN**

Blessing / Bendición: **Brian Burkhart, Director, American Indian Studies Program, CSUN**

9:45 – 10:45am

Whitsett Room (Sierra Hall, 4th Floor)

Douglas Carranza, California State University, Northridge

"Assembling Narratives of Education: Space, Race, and Ethnicity"

"Armando narrativas de la educación: Espacio, Raza y étnia"

Kang Seung Lee, Independent Artist

"Leave of Absence: Making work about the LA Riots"

"Ausencia: Haciendo obra sobre los LA Riots"

11:00am – 12:00pm

Whitsett Room (Sierra Hall, 4th Floor)

Pablo José Ramírez, Independent Curator

"Can the Curator Speak? (Curatorial Practice, Territory, and Translation)"

"¿Puede hablar el curador? (Práctica curatorial, territorio y traducción)"

12:00 noon - 2:00pm

Break for lunch / Receso para el almuerzo

2:00-3:30pm

Oviatt Library Presentation Room (Library Basement)

Ricardo Roque Baldovinos, Universidad Centroamericana "José Simeón Cañas," El Salvador:

"Crónica de infancia de José María Cuéllar y la comunidad futura"

"Childhood Chronicle by José María Cuéllar and the Community of the Future"

Beatriz Cortez, California State University, Northridge:

"Memoria nómada: La construcción de la memoria y el imaginario del futuro"

"Nomadic Memory: The Construction of Memory and the Imaginary of the Future"

Héctor Leyva Carías, Universidad Nacional Autónoma de Honduras:

"*Cárcel de Árboles* (2016) de Rodrigo Rey Rosa y Guillermo Escalón: Fantasmagorías del arte, neurociencias y gubernalidad humana"

"*Prison of Trees* (2016) by Rodrigo Rey Rosa and Guillermo Escalón: Phantasmagorias of Art, Neuroscience, and human governmentality"

4:00 – 5:30pm

Oviatt Library Presentation Room (Library Basement)

***Carcel de Árboles* (Documentary)**

A Film by Rodrigo Rey Rosa and Guillermo Escalón, in Spanish with English subtitles

Chained and tortured, dozens of youths from the United States and from prominent Guatemalan families were held captive in the depths of the Guatemalan jungle in the 1970s and 1980s. With the complicity of the military high command that governed Guatemala at the time, they were brainwashed to worship David Burden, a quack American therapist, who carried out his dark project involving addicted and mentally ill youth. The film's title comes from the 1991 novel by Rodrigo Rey Rosa, which was published in English as *The Pelicari Project*. In it, he narrates events similar to the ones that took place in the jungle prison many years before they became public knowledge. In this film, Rodrigo Rey Rosa and Guillermo Escalón examine the entanglements of life and fiction.

This screening is possible thanks to the generosity of Rodrigo Rey Rosa and Guillermo Escalón.

Tuesday, March 13, 2018

The Main Museum, Los Angeles

9:30 – 10:30am

Welcoming Remarks / Bienvenida

Beatriz Cortez, California State University Northridge

Video / Performance:

Nao Bustamante, University of Southern California, Roski School of Art

"Silver and Gold"

"Plata y oro"

10:30 – 11:30am

An Yountae, California State University, Northridge

"Abyssal Becoming: Creolizing Future from the Archipelago"

"Devenir abismal: la Creolización futura desde el Archipiélago"

Pablo José Ramírez, Independent Curator

"A Vibrant Silence (Infrasound and Ethno-Futurability)"

"Un silencio vibrante (infrasonido y etno-futurabilidad)"

11:30am – 12:30pm

Kang Seung Lee, Independent Artist

"Untitled (Derek Jarman's Garden): A Reflection about Disease, Death, and Survival"

"Sin título (El jardín de Derek Jarman): Una reflexión sobre la enfermedad, la muerte y la sobrevivencia"

Beatriz Cortez, California State University, Northridge

"The Memory of Plants: Genetics, Migration, and the Construction of the Future"

"La memoria de las plantas: Genética, migración y la construcción del futuro"

12:30 – 2:00pm

Break for lunch / Receso para el almuerzo

2:00 – 3:15pm

Ricardo Roque Baldovinos, Universidad Centroamericana "José Simeón Cañas," El Salvador

"Pensar la ciudad del futuro, las paradojas del proyecto urbano de la modernización autoritaria en El Salvador"

"To Imagine the City of the Future, Paradozes of the Urban Project of Authoritarian Modernization in El Salvador"

Douglas Carranza Mena, California State University, Northridge:

"Imagineries of Space and the Construction of the Future"

"Imaginarios del espacio y la construcción del futuro"

Kyle Johanson, Chicago Art Institute

"The Anti-Panopticon"

"El anti-ponóptico"

3:30 – 4:45pm

Andy Campbell, University of Southern California, Roski School of Art

"Trust: Probable, Public"

"La confianza: Probable, pública"

Nancy Perez, Arizona State University:

"Thinking through the Figure of the (mother's) Body and Its Labor"

"Pensando a través de la figura del cuerpo (de la madre) y de su trabajo"

Héctor Leyva, Universidad Nacional Autónoma de Honduras

"El Arte de Adán Vallecillo: Una mirada posthumana en los mundos hiperdegradados"

"The Works of Adán Vallecillo: A Posthuman Look at the Hyperdegraded Worlds"

4:45 – 5:00pm

Break/Receso

5:00 – 6:00pm

Pavithra Prasad, California State University, Northridge

"Notes on Terrestrial Performance of Outer Space"

"Notas sobre el Performance Terrestre en el Espacio Exterior"

Rigo23, Independent Artist

"¿Dónde vive el futuro?"

"Where Does the Future Live?"

Participants

An Yountae specializes in religions of the Americas with a particular emphasis on Latin America and the Caribbean. His research focuses on the construction of religion, race, and political identity in colonial and postcolonial Americas. His book, *The Decolonial Abyss* (Fordham University Press, 2016) rethinks the relation between mysticism and politics by putting neoplatonic mystical thought into conversation with continental philosophy and Afro-Caribbean philosophy. He is on the editorial board of *Horizontes Decoloniales*, and is currently co-editing a book on race, coloniality, and philosophy of religion. He holds a Ph.D. in Philosophical Studies of Religion from Drew University, and is professor of Religious Studies and Central American Studies at California State University, Northridge where he teaches courses on world religions, religion and race, Religion and Migration, and Central American religious movements.

Nao Bustamante is an internationally known artist, residing in Los Angeles. Her work encompasses performance art, video installation, filmmaking, sculpture, and writing. Bustamante has presented in galleries, museums, universities, and underground sites all around the world. She has exhibited, among other locales, at the Institute of Contemporary Arts in London, the New York Museum of Modern Art,

the San Francisco Museum of Modern Art, Sundance International Film Festival/New Frontier, El Museo del Barrio Museum of Contemporary Art, First International Performance Biennial, *Deformes* in Santiago, Chile and the Kiasma Museum of Helsinki. She is alum of the San Francisco Art Institute, New Genres Program, and the Skowhegen School of Painting and Sculpture. Currently she is Professor of Art and Vice-Dean of Art at the USC Roski School of Art and Design.

Andy Campbell is an Assistant Professor of Critical Studies at the University of Southern California's Roski School of Art and Design, as well as an independent critic and curator. His work explores the identity and communitarian-based politics of sexuality, race, and feminism, addressing how these manifest in visual culture. His art criticism and academic writing has been published in exhibition catalogs as well as *Artforum*, *Pastelegram*, *GLQ*, and *Aperture*, among others. In 2014-2016 he was critic-in-residence at the Core Program in Houston, Texas. He holds a Ph.D. in art history from the University of Texas in Austin.

Douglas Carranza holds a Ph.D. in socio-cultural anthropology from the University of California, Santa Barbara. His work explores from an interdisciplinary perspective the concepts of space, citizenship, civil society, sovereignty, and modes of governing in Central America, particularly within indigenous communities in El Salvador. His current research examines heterogeneity, connections, and temporality in the Central American diaspora in the United States. He is a member of the editorial board of *Istmo: Revista Virtual de Estudios Literarios y Culturales Centroamericanos*. He is the chair of the Department of Central American Studies at California State University, Northridge.

Beatriz Cortez is a Los Angeles-based artist and scholar born in El Salvador. Her work explores simultaneity, life in different temporalities and different versions of modernity, particularly in relation to memory and loss in the aftermath of war, the experience of immigration, and in exploration of possible futures. Her current research interests include nomadism, simultaneity, and multiple temporalities in the dislocated experiences of populations in movement. She has written on the aesthetics of cynicism in Central America, racism and culture, indigenous rights, and memory. She holds an MFA in Art from the California Institute of the Arts and a Ph.D. in Latin American literature from Arizona State University. She teaches in the Department of Central American Studies at California State University, Northridge.

Kyle Bellucci Johanson received his MFA from CalArts in 2016. Currently he is a museum educator at the Art Institute of Chicago, collaborating with a cohort of public school teachers across the city to develop arts pedagogy centered on metacognition, critical discourse, and coalition building. His practice has centered on transdisciplinarity as a site for expanding critical discourse and political imaginaries through architectures of performance, pedagogy, objects, moving image, and assembly. Much of his practice is dedicated to ongoing collaborations. His work has recently been on view at Sullivan Galleries at the School of the Art Institute of Chicago (Chicago, Illinois), ALTES FINANZAMT (Berlin, Germany), Centro Cultural Metropolitano – MET Quito (Quito, Ecuador), The Bindery Projects (St Paul, Minnesota), and Human Resources (Los Angeles, California).

Kang Seung Lee is a multidisciplinary artist who was born in South Korea and now lives and works in Los Angeles, California. He has had solo exhibitions at Pitzer College Art Galleries in Claremont, California; ArtPACE in San Antonio, Texas; Commonwealth and Council and Los Angeles Contemporary Archive in Los Angeles; Centro Cultural Border in Mexico City, as well as group exhibitions at the Weatherspoon Art Museum at UNCG in North Carolina; SOMArts in San Francisco; LAXART in Los Angeles; Raymond Gallery at the Art Center College of Design in Pasadena, California, among others. His work has been reviewed

and featured in *Artforum*, *The New York Times*, *New York Magazine*, *Artnet Magazine*, *LA Weekly*, *Hyperallergic*, *Artillery Magazine*, *KCET Artbound*, and *Glasstire*. He received an MFA from the California Institute of the Arts and is currently Visiting Faculty at Art Center College of Design.

Héctor Leyva holds a doctorate in Latin American Literature from the Universidad Complutense de Madrid. His research interests include literature, historical and cultural approaches to culture, oral literatures, and others. He is the author of *Imaginario (sub)terráneos. Estudios literarios y culturales de Honduras* (Tegucigalpa, 2009). In 2006 he received an honorary mention in the Premio Andrés Bello Memoria y Pensamiento Iberoamericano for his work titled *Derrumbe del mundo antiguo / nacimiento del mundo Nuevo. En torno a la oralidad de los pueblos tradicionales*. In 2011-2012 he was Fulbright Visiting Scholar in Washington, D.C. He is professor of Literature at the Universidad Nacional Autónoma de Honduras.

Nancy Pérez is a doctoral candidate in Justice Studies at Arizona State University. Her research interests include the experience of migration, labor, and theories on the body, pain, and transgenerational memory. She is currently completing her dissertation on Central American and Mexican domestic workers and their children in Los Angeles. She focuses on interdisciplinary approaches to understanding the complexities of domestic work, current legal processes that are reshaping cultures of resistance, the ways these conditions influence experiences of self, community, and the production of memory across borders and generations.

Rigo 23 lives in Los Angeles and works globally. He has exhibited his work internationally for more than 20 years, placing murals, paintings, sculptures, and tile work in public situations where viewers are encouraged to examine their relationship to their community and their role as unwitting advocates of public policy. Rigo's works live both as artworks and thoughtful public interventions and have been the subject of solo exhibitions at the Roy and Edna Disney/CalArts Theater (REDCAT) and the Fowler Museum at the University of California, Los Angeles; the New Museum and Artists Space in New York City; and the Museo de Arte Contemporanea in Rio de Janeiro, in Brazil, among others. He received his BFA from the San Francisco Art Institute and his MFA from Stanford University.

Pablo José Ramírez is a curator, political theorist, and writer based in London and Guatemala. His research explores notions of translation, silence and future, engaging in conversations within postcolonial thought and different forms of memory. Ramírez looks for politically engaged practices, which tense the limits between non-rational and scientific knowledge. Between 2011 and 2014 he was the Executive Director and Curator at Ciudad de la Imaginación in Quetzaltenango, Guatemala. He was co-curator of the XIX Bienal de Arte Paiz in Guatemala, and in more recent years he has been working internationally as an independent curator. His curatorial projects include: *This Might Be a Place for Hummingbirds* (CCS, Glasgow, UK, co-curator); *The Party of Others* by Terike Haapoja (CI, Guatemala); *Guatemala Después* (Sheila C. Johnson Design Center, PARSONS, New York, co-curator); *Meeting the Universe* (Tranzitdisplay, Prague), and *Inquieta Imagen 2017* (Museum of Contemporary Art and Design, Costa Rica). Ramírez is working on a book based on enigma and post-ethnic thought. He is also working on an online journal and platform for planetary conversations as an imaginative archive of futures. The project will be launched by the end of 2018.

Ricardo Roque Baldovinos Holds a Ph.D. in comparative literature from the University of Minnesota. He is the chair of the Philosophy Department at the Universidad Centroamericana "José Simeón Cañas" in El Salvador. He has been visiting scholar at the University of Nebraska Lincoln, the University of California

Davis, the University of Richmond, the Universidad Rafael Landívar in Guatemala, the Universidad de Costa Rica, and the Universidad de Chile. He is the editor of *Revista Realidad* published by the Universidad Centroamericana in El Salvador. He is the author of the books *Arte y parte* (San Salvador, 2001) and *Niños de un planeta extraño* (San Salvador, 2012), as well as numerous papers on Central American Literature and Cultural Studies. He is co-editor of *Tensiones de la modernidad* (2010), the second volume of a History of Central American Literatures.

Pavithra Prasad is a performer, musician, and playwright, playing across genres ranging from science fiction theatre and performance ethnography, to folk music fusions and un-passable drag. Her research deals with the intersections of race, class, gender, and cultural identity in performances of nightlife and transnational subcultures. Taking an interdisciplinary approach to communication studies, she employs critical race theory postcolonial studies, and theories of mobility to explore how we understand and engage cultural differences across borders and aesthetic practices. She holds a Ph.D. in Performance Studies from Northwestern University and is Professor of Communication Studies at California State University, Northridge.

Related events in Los Angeles:

Rigo 23: Ripples Become Waves

On view: Sunday, February 25 – Sunday, May 13, 2018

Beta Main, test site for The Main Museum

114 West 4th Street

Los Angeles, CA 90013

Wednesday – Sunday from 11AM-7PM



Statue of Leonard Peltier at American University, image courtesy of Rigo 23 and BETA MAIN.

Rigo 23: Ripples Become Waves features works that emphasize the artist's longtime advocacy for social and political change, specifically calling attention to the incarceration of political prisoners and the plight of indigenous communities in the United States. Rigo 23, a Los Angeles-based Portuguese artist known for painting large-scale outdoor murals, is considered part of the first generation of the San Francisco Mission School art movement, which emerged in the city's Mission District in the early 1990s. For nearly three decades, his socially engaged work has focused on addressing injustices, nobly highlighting Leonard Peltier, a member of the American Indian Movement who was convicted of killing two FBI agents during a shootout on the Pine Ridge Reservation in 1975 and whose two life sentences have been the subject of much debate. *Rigo 23: Ripples Become Waves* will be the first presentation of the artist's statue of Peltier after its contested removal from the American University campus in early 2017.

All Beta Main exhibitions and programs are free. The exhibition will be open to the public during the symposium.

Carmen Argote's Artist Lab and Exhibition: If only it were that easy...

On view: Saturday, February 24 – Friday, March 23, 2018

18th Street Art Center Gallery

1639 18th Street, Santa Monica, CA 90404

Monday – Friday from 11AM-5PM

Wednesday, March 14

between 3-5pm (the artist will be present)



Image courtesy of Carmen Argote and 18th Street Art Center

Argote's exploration of artistic flow, risk-taking, and her relationship with her father through the process of learning to ride a motorcycle. The gallery environment will be based on shapes created by the overlapping of floor plans from her childhood home in Pico-Union, her father's house in Guadalajara, her live/work studio in Lincoln Heights, and other architectural references of personal significance.

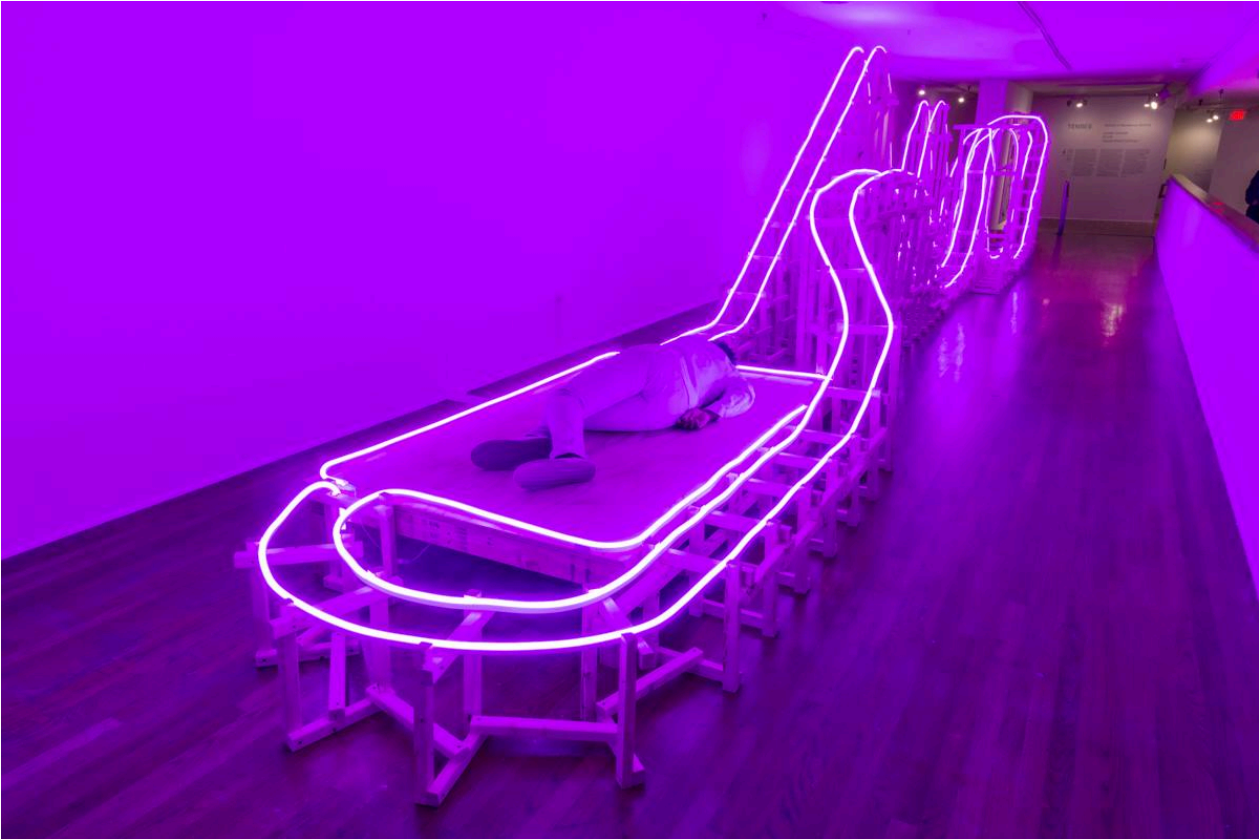
Artist Talk: EJ Hill

Wednesday, March 14

Art + Practice

4334 Degan Boulevard, Los Angeles 90008

7:00 – 8:30pm



EJ Hill. "A Monumental Offering of Potential Energy," 2016. The Studio Museum in Harlem, New York. Wood and LED neon flex. 492 x 108 x 85 inches. Performance duration: 512 hours over 3.5 months. Photo by Adam Reich.

Los Angeles-based artist EJ Hill will present his recent works and projects, and share the impetuses for his creative practice. He will discuss his journey from a primarily performance-based practice to an installation and object-based output. Hill will also provide insight into his desires to move beyond representations of pain, violence, and struggle and closer to more rounded, complex presentations of Our experience—representations which do not deny the aforementioned, but ones that also allow room for excellence, beauty, and bliss.