

The Feminist Art Project

Ecofeminisms

TFAP@CAA 2021 Day(s) of Panels

Live on Zoom February 12 & 13, 2021

Convener

Tatiana Flores, Rutgers, The State University of New Jersey

Symposium Chairs

Ana María Reyes, Boston University

Laura Anderson Barbata, FONCA, México and LACIS, University of Wisconsin, Madison

[Full Description & Schedule](#) | [Registration](#)

Presenter Abstracts and Bios

PART 1: ENVIRONMENTAL ACTIVISM | Friday 5:00 - 6:30pm (EST)

Alicia Grullón, CUNY and School of Visual Arts

Notes from an Artist: From Climate Change to Pandemic in the Bronx

Abstract

In my paper, I offer to revisit my social practice project PERCENT FOR GREEN, focused on climate change in the Bronx, and my collaborative work with The People's Cultural Plan to demonstrate how the pandemic highlights the need for more hyper-local organizing. I consider the ways in which some mutual aid work, in BIPOC communities with BIPOC artists, within the scope of Black liberation and Indigenous land rights, is fundamental in centering environmental issues around Black and Indigenous feminist work. Throughout, I examine the spectrum of current movement-based art as well as historical examples, to explore how artists' work as cultural practitioners, has informed mutual aid work in New York City in light of the global pandemic and climate change both intricately tied to the persistence of colonial legacies today.

Bio

Alicia Grullón uses performance and self-portrait (re)composing popular histories as a critique on the politics of presence—an argument for the inclusion of marginalized communities in political and social spheres. Grullón has participated in exhibitions including The 8th Floor; Bronx Museum of the Arts; BRIC House for Arts and Media; El Museo del Barrio; and Columbia University. She has received grants from the Puffin Foundation; Department of Cultural Affairs of the City of New York; and Franklin Furnace Archives. Grullón has participated in residencies at the Hemispheric Institute for Politics and Performance at New York University; Center for Book Arts; and Bronx Museum of Arts AIM program. Her work has been reviewed in *Hyperallergic*, *ArtNet News*, *New York Times* and *Women & Performance: A Journal of Feminist Theory*. Grullón is a recipient of the 2019 Colleen Brown Art Prize and 2020-2022 Walentas Fellowship at Moore College of Art and Design. [Website](#)

Monika Fabijanska, Independent Art Historian and Curator

The Evolution of Ecofeminism(s)

Abstract

The historical perspective acquired over the last fifty years reveals the revolutionary character of the work of pioneer feminist artists, and how relevant it remains. Their recognition that Western patriarchal philosophy and religions have served to exploit women, nature, and Indigenous peoples is particularly resonant in the era of the #MeToo Movement, climate change, and the activism for the rights of People of Color. This presentation asks what connects or distinguishes current female environmental art practices from the pioneering ecofeminist art of the 1970s and 1980s, which was largely defined by spiritual feminism, ritual performance, anti-nuclear activism, and ecological land art.

Since the 1970s, ecofeminism evolved from gender essentialism to understanding gender as social constructs to gender performativity. Today's feminists still address the degradation of the environment by creating more diverse responses to patriarchal power structure, capitalism, and the notion of progress. They invoke Indigenous traditions connection to nature and intensify the critique of colonialist politics of overextraction, water privatization, and the destruction of native peoples. They continue to employ social practice and activism, but focus on denouncing global corporate strategies and designing futuristic proposals for life on earth.

Taking my exhibition *ecofeminism(s)* (Thomas Erben Gallery, 2020) as a starting point, this presentation will discuss how the legacy of the pioneers of ecofeminist art, such as Helène Aylon, Betsy Damon, Ana Mendieta, Aviva Rahmani, Cecilia Vicuña, and others, is continued, developed or opposed by artists of younger generations – Andrea Bowers, Eliza Evans, Sonya Kelliher-Combs, Carla Maldonado, Mary Mattingly, Hanae Utamura, etc.

Bio

Monika Fabijanska is a New York City-based art historian and independent curator who specializes in women's and feminist art. Her exhibition *ecofeminism(s)* at Thomas Erben Gallery (2020), accompanied by public conversations with artists and scholars, was reviewed by *The New York Times*, *Art in America*, *Hyperallergic*, *The Brooklyn Rail*, and *Flash Art*, etc. Her critically acclaimed *The Un-Heroic Act: Representations of Rape in Women's Contemporary Art in the U.S.* (with catalog) at Shiva Gallery, John Jay College of Criminal Justice, CUNY was ranked the fifth best NYC art show in 2018 by *Hyperallergic*. Fabijanska provided initiative and curatorial consulting for The Museum of Modern Art's acquisition and retrospective exhibition of Polish feminist sculptor Alina Szapocznikow (2012), and consulted on the exhibition *WACK! Art in the Feminist Revolution* with curator Connie Butler (MoCA LA, NMWiA, MoMA P.S.1, 2007-08). [Website](#)

Diane Burko, Independent Artist

My 50 Year Journey from Feminist Activist to Environmental Activist: From Observer to Investigator to Communicator

Abstract

Ever since witnessing the birth of the National Women's Caucus (WCA) in 1972, through the early friendships with women such as Mary Beth Edelson, Joyce Kozloff, Miriam Schapiro, Arlene Raven, Cindy Nemser, Mary Garrard, Ann Sutherland and Judy Brodsky, I've been active in the feminist art movement. In 1974 I founded FOCUS, a 3 month-long festival, bringing attention to *Women in the Visual Arts, Past and Present* throughout the cultural, educational, and commercial institutions in the city of Philadelphia. In 2009 as a former Board member of the CAA and head of the Committee on Women in the Arts (CWA), I initiated the CAA DISTINGUISHED FEMINIST AWARDS. Concurrently to my Feminist activity, I've led an active studio practice as a painter and photographer focused on the environment. At the outset of my journey each followed a more separate tracks, which now converges seamlessly.

Bio

Diane Burko's practice is at the intersection of Art, Science, and the Environment focused on climate change. As a research-based artist, she collaborates with scientists, using their data, visiting their labs and bearing witness to melting ice sheets at both poles and coral reef degradation in the Pacific Ocean. Such experiences augment her ongoing study of the natural world and inspires a studio production resulting in over 100 exhibitions throughout the country. Activism and public engagement are integral to her practice. Burko often participates in symposia with the scientific community to create a bridge between art and science, and contributes to podcasts, blogs, interviews – speaking to the urgency of global warming, urging her audiences to be responsible citizens who reject fossil fuel dependency.

“My inclination to witness, translate, and communicate scientific information is expressed through paintings, photographs and time-based media. It's how I personally and professionally counter climate doubt – it's my way of entering into the public discourse with the goal of moving the viewer to reflect, take responsibility and act.”

*Feminist Art Historians Drs. Norma Broude and Mary Garrard are the curators for *DIANE BURKO - SEEING CLIMATE CHANGE: 2002-2021* at American University Museum in DC, from August 28 - December 15, 2021. [Website](#)

PART 2: CLIMATE CHANGE | Friday from 6:30 - 8:00pm (EST)

Anuradha Vikram, University of California, Los Angeles

Feminism Beyond Humanism: Artists Bridging Gender and Ecology in the Cthulucene

Abstract

Curator and writer Anuradha Vikram will detail recent projects addressing the climate emergency and share her ongoing research for the upcoming UCLA Art Sci Center/CAP UCLA exhibition, *Atmosphere of Sound: Sonic Art in Times of Climate Disruption*, which will open in 2024 as part of the Getty-led Pacific Standard Time: *Art x Science x LA initiative*. Through research-based residencies, artist talks, and symposia, Vikram and co-curator, Art Sci Director Victoria Vesna are developing an exhibition that will use sound as a means to de-privilege sight and other human-centered values. Artists under review such as Yolande Harris, Nina Waisman, Sky Hopinka, and Sholeh Asgary respond to landscapes and the natural world with cross-species empathy, using sound to connect the bodies of viewers and performers with ecological phenomena and environmental concerns.

Bio

Anuradha Vikram is a Los Angeles-based writer, curator, and educator who has guest-curated exhibitions for UCLA Art Sci Center, the Craft Contemporary (formerly CAFAM), Shulamit Nazarian, Mills College Art Museum, Orange County Center for Contemporary Art, ProArts, and the DeYoung Museum Artist Studio, and held curatorial positions at 18th Street Arts Center, UC Berkeley Department of Art Practice, Headlands Center for the Arts, Aicon Gallery, Richmond Art Center, and in the studio of artists Claes Oldenburg and Coosje van Bruggen. Vikram is the author of *Decolonizing Culture*, a collection of seventeen essays that address questions of race and gender parity in contemporary art spaces (Art Practical/Sming Sming Books, 2017). Vikram holds an MA in Curatorial Practice from California College of the Arts and a BS in Studio Art from New York University. She is faculty in the UCLA Department of Art, USC Roski School of Art and Design, and Otis College of Art and Design, a member of the Editorial Board of X-TRA, and an editor for X Topics, a subsidiary of X Artists' Books. [Website](#)

micha cárdenas, University of California, Santa Cruz

The Poetics of Trans Ecologies

Abstract

Engaging in algorithmic analysis, this talk asks, what are the components and operations of a poetics of trans ecologies? Following the non-human turn in queer and trans theory, one does not necessarily have to ask where are the trans people in the ecology, but where is the trans-ness, in the ecology? Hayward and Weinstein write, "If trans* is ontological, it is that insofar as it is the movement that produces beingness. In other words, trans* is not a thing or being, it is rather the processes through which thingness and beingness are constituted."^[i] Focusing on movement, action, operation, one can ask where is the trans-ing in the ecology of a world damaged by climate change? Focusing on shoals, offshore rock formations, which are neither clearly land nor ocean, Tiffany Lethabo King asks, how does one become an ecotone?^[ii] An ecotone is defined as "a transition area between two adjacent ecological communities".^[iii] The ecotone is a trans space. It includes the components of two or more environments or ecologies, coming together into a transitional space, which is in the process of transition.

^[i] TSQ, *Tranimalities* Introduction, p. 196

^[ii] King, Tiffany Lethabo. *The Black Shoals*. Duke University Press.

^[iii] <https://www.merriam-webster.com/dictionary/ecotone>

Bio

micha cárdenas, Ph.D, is Assistant Professor of Art & Design: Games + Playable Media, and Critical Race and Ethnic Studies, at the University of California, Santa Cruz, where she directs the [Critical Realities Studio](#). Her book *Poetic Operations*, forthcoming from Duke University Press, proposes algorithmic analysis as a method for developing a trans of color poetics. cárdenas's co-authored books [The Transreal: Political Aesthetics of Crossing Realities](#) (2012) and *Trans Desire / Affective Cyborgs* (2010) published by Atropos Press. She is a member of the artist collective Electronic Disturbance Theater 2.0. Her artwork has been described as “a seminal milestone for artistic engagement in VR” by the Spike art journal in Berlin. cárdenas has exhibited and performed in museums, galleries, and biennials around the world. She is a first generation Colombian American. [Website](#)

Elizabeth DeLoughrey (Keynote), University of California, Los Angeles

(Blue) Ocean Being: Caribbean Arts and Embodiment

Abstract

Scholarship in the environmental humanities has taken an oceanic turn, particularly in feminist material studies. This paper frames a history of (French) feminist theory in relation to embodied fluidity and flow, and ties these discourses to more recent materialist turn to “wet matter” at a critical moment of sea-level rise in the Anthropocene. It brings together the artistic work of Caribbean artists María Magdalena Campos-Pons (Cuba/US) and Deborah Jack (St Martin/US) in relation to their differing visual allegories of oceanic embodiment. Cold war legacies have long rendered the planetary ocean as an “inner space” counter to an extraterritorial “outer space.” Telescoping between the scales of climate change and weather, and between outer and inner space, the paper explores the ways in which these two women artists render allegories of the Anthropocene as well as embodied sea ontologies emerging “in the wake” of Black Atlantic crossings.

Bio

Elizabeth DeLoughrey is a professor in the English Department and the Institute of the Environment and Sustainability at UCLA who teaches postcolonial literature courses on the environment, globalization, and the Anthropocene and climate change, with a focus on the Caribbean and Pacific Islands. With Thom Van Dooren, she was co-editor of the interdisciplinary open-access journal *Environmental Humanities* up to 2020. She is the author of *Routes and Roots: Navigating Caribbean and Pacific Island Literatures* (2007), and co-editor of the volumes *Caribbean Literature and the Environment: Between Nature and Culture* (2005); *Postcolonial Ecologies: Literatures of the Environment* (2011); and *Global Ecologies and the Environmental Humanities: Postcolonial Approaches* (2015). Her latest (open access) book, [Allegories of the Anthropocene](#) (Duke University Press 2019), examines climate change and empire in the literary and visual arts. [Website](#)

PART 3: LANDSCAPES | Saturday from 12:30 - 2:00pm (EST)

Nicole Awai, University of Texas at Austin

Oozing Between: Transgressive Material Realities

Abstract

There are inescapable narratives embedded in all materiality, posited culturally and genetically, an actualization of interconnectivity. Nature seems to reflect and operate in the mode of female intelligence, agency, and fluidity. Boundaries are circumvented, subverted, redirected, and subsumed. This is manifested in the presence of an oozing materiality in my multimedia artworks—a physical, painted interpretation of the history and process of acculturation in the Americas.

Bio

Nicole Awai earned her master's degree in Multimedia Art from the University of South Florida in 1996. She attended the Skowhegan School of Painting and Sculpture residency in 1997 and was artist in residence at the Studio Museum in Harlem in 2000. Awai was a featured artist in the 2005 *Initial Public Offerings* series at the Whitney Museum of American Art, was awarded the Joan Mitchell Foundation Painters and Sculptors Grant in

2011 and an Art Matters Grant in 2012. Her work has been included in seminal museum exhibitions including *Greater New York: New Art in New York Now*, at P.S. 1/ MOMA (2000), the Biennale of Ceramic in Contemporary Art, Italy (2003), *Open House: Working in Brooklyn* (2004), *Infinite Island: Contemporary Caribbean Art* (2007) both at the Brooklyn Museum; the 2008 Busan Biennale in Korea; *The Pacific Standard Time: LA/LA II*, A Getty Initiative exhibitions *Circles and Circuits I: History and Art of the Chinese Caribbean* at the California African American Museum and *Circles and Circuits II: Contemporary Art of the Chinese Caribbean* at the Chinese American Museum, along with *Relational Undercurrents: Contemporary Art of the Caribbean Archipelago* at the Museum of Latin American Art (2017-2018) and the High Line Network exhibition *New Monuments for New Cities*. Her work has also been exhibited at the Queens Museum, Kemper Museum of Contemporary, Portland Museum of Art, Delaware Art Museum, Philip Frost Art Museum FIU, the Vilcek Foundation, and the Biennale of the Caribbean in Aruba(2013). Other recent exhibitions include *Splotch* at Sperone Westwater, NY, *Figuring the Floral*, Wave Hill, NY, *Summer Affairs* at Barbara Davis Gallery, Houston, TX and *Nicole Awai: Envisioning the Liquid Land* at Lesley Heller Gallery, NY. Awai served as Critic at the Yale School of Art in the Department of Painting and Printmaking from 2009-2015 and is currently faculty in the Department of Art and Art History at the University of Texas at Austin. Awai is represented by Barbara Davis Gallery in Houston, TX. [Website](#)

Lilian Garcia-Roig, Florida State University

Cumulative Nature: Sight on Site

Abstract

In a virtualized world, plein-air painting could be interpreted as an act of defiance. My "all-day" on-site paintings have become documents of a real-time process: the accumulation of fleeting moments, the experience of the day. Essential to the feel of my work is the complexity and the ever-changing nature of the scene being represented. Rather than attempting to simplify or reduce the image to create order, I instead embrace its complexity, give in to it and follow it where it leads. I then seek an unexpected unity and clarity as part of a process of "fixing" the inevitably "failed" result of transposing a four-dimensional experience of a three-dimensional space onto a two-dimensional surface. On a personal level, my works negotiate the complex propositions of sense of place and belonging that so influence the construction of personal identity.

Bio

Lilian Garcia-Roig is Professor and Chair of Studio Art at Florida State University and was previously on the faculty of the University of Texas at Austin. She has received many significant awards and residency fellowships including admission to the Skowhegan School of Painting and Sculpture, a Joan Mitchell Foundation Award in Painting, a Mid-America Arts Alliance/NEA Fellowship, State of Florida Individual Artist Fellowship Award, a Kimbrough Award from the Dallas Museum of Art, a MacDowell Milton & Sally Avery Fellowship, and former visiting artist at the Ludwig Foundation in Havana, Cuba. She has exhibited widely both nationally and internationally. Her works forms part of the collections of the Pérez Art Museum Miami and numerous other museums across the South East.

[Website](#)

María Elena González, San Francisco Art Institute

The Power of a Simple Gesture - Tree Talk

Abstract

This presentation explores how listening and sharing unleashes our capacity to understand and respect, exist and learn from nature. It seems easy, but I notice how difficult it has become or how we make it difficult, to just sit, observe, listen _____ for a while.

Giving myself the time to do that opened up my mind to what was right in front of me and let the information I was taking in mingle with accumulated ones. The simplicity of the idea surprised me but gave me a solid base to build on. *"The Birch trees look like piano rolls, I wonder what they (trees) sound like?"*

Bio

Cuban-born American artist María Elena González, is an internationally recognized sculptor based in New York City and The Bay Area. González interweaves the conceptual with a strong dedication to craft in her complex

installations and poetic arrangements, exploring themes like identity, memory, and dislocation. Her career spans over thirty years, she has received numerous awards, including a Guggenheim Foundation Fellowship, the Prix de Rome from The American Academy in Rome, Pollock-Krasner, Joan Mitchell, New York Foundation for the Arts and the Grand Prize at the 30th Biennial of Graphic Arts at Ljubljana, Slovenia, to name a few. Her work is found in numerous public collections including the Kunstmuseum Basel, Switzerland; Museum voor Modern Kunst, Arnhem, The Netherlands; Museum of Art, The Rhode Island School of Design, Providence, RI; The Museum of Arts and Design, New York; and The Solomon R. Guggenheim Museum, New York. [Website](#)

PART 4: WATERWAYS | Saturday from 2:00 – 3:30pm (EST)

*30 minute break at end.

Gina Tarver, Texas State University

Testing the Waters: Alicia Barney's Río Cauca, 1981–82

Abstract

Alicia Barney is a pioneer of eco-art in Colombia. In her first eco-artworks of the early 1980s, she mobilized scientific methods of investigation to measure and draw attention to ecological degradation in the Valle del Cauca region, where she lived. In her installation *Río Cauca* (1981–82), water samples from the Cauca River, one of Colombia's major waterways, along with data from their analysis, reveals the effects of human pollution. Her installation stills the restless river, extracting traces of harmful human excesses from various points in its flow. It is a distilled and blatantly artificial picture of the river that stands as a rational and objective appeal for change. This artwork was a test, of sorts, to explore how a new approach to art might stimulate ecological preservation. Her approach, though, was simultaneously rooted in national history. In harnessing art and science together, Barney's work harkened back to nineteenth-century scientific expeditions, which relied heavily on artists' illustrations. Foundational to the birth of the modern nation, the nineteenth-century expeditions were the product of patriarchal, extractive approaches to the environment that Barney sought to counter. Among other things, reactions to *Río Cauca* revealed clearly the kind of misogyny Barney faced as a woman using science in a non-conventional artwork. The installation itself also makes clear the limits of science and rationality in stimulating effective environmental stewardship and the complex challenges of representing a river.

Bio

Gina McDaniel Tarver is Associate Professor of modern and Latin American art history at Texas State University. Her research focuses on gender, spatial, and ecological politics in Colombian art since 1960. She is the author of *The New Iconoclasts: From Art of a New Reality to Conceptual Art in Colombia, 1961–1975* (Ediciones Universidad de los Andes, 2016) and recently contributed to the volume *Liquid Ecologies in Latin American and Caribbean Art* (Routledge, 2020). Tarver is currently working on a book manuscript about the emergence of contemporary eco-art in Colombia. [Website](#)

Deborah Jack, New Jersey City University

Intertidal Imaginaries:

The Resistant Geographies of the Shore (coast) in the Aftermath of Saltwater (storm surges)

Abstract

I will present recent and current projects that explores the shoreline of the (is)land as a liminal space, the fluidity of the water as it interacts with the shore, and the lines created by that encounter, as well as the temporal quality of those lines. Climate change has caused the warning of the oceans, which has led to hurricanes that are explosive in strength. They also last longer and push further inland, expanding the shore, and highlighting the need to the protect nature of intertidal zones.

The work engages some of my ongoing questions that serve as points of departure for this new body of work: Does water have memory? What is the resonance when the water and the land connect? *If the hurricane is a natural memorial to the Middle Passage, how can we re-imagine altered shoreline during the storm surge?*

Bio

Deborah Jack, is an artist whose work is based in video/sound installation, photography, painting, and text, as well as intersections of cultural memory and climate change. Her work was recently on view at TENT Rotterdam, the Perez Art Museum of Miami in the 2019-2020 exhibition *The Other Side of Now: Foresight in Contemporary Caribbean Art*, and *Relational Undercurrents: Contemporary Art of the Caribbean Archipelago*, which opened at the Museum of Latin American Art in Los Angeles. Her work has been exhibited at the SITE Santa Fe Biennial, Brooklyn Museum of Art, the Jersey City Museum, The Caribbean Cultural Center African Diaspora Institute, and Delaware Art Museum. Residencies include a Lightwork, the Big Orbit Summer Residency. Her work has been featured and reviewed in *The New York Times*, *Frieze*, *Art Burst Miami*, and *Hyperallergic*. In fall 2021 she will present a 15-year survey exhibition at Pen & Brush in New York City. Deborah is currently a Professor at New Jersey City University.

[Website](#)

Lizabeth Paravisini-Gerbert, Vassar College

Nereids, Naiads, Seaweed: Ecofeminism in the Ecotone in Caribbean Art

Abstract

This presentation focuses, geographically, on the port of Santo Domingo, the earliest ecotone in the Caribbean region to undergo profound ecological changes after the arrival of the European conquerors, and now one of the most threatened habitats in the region due to the impact of climate change. Thematically, it explores the ways in which contemporary Dominican artists, from Rosa Tavárez to Julio Valdéz, have used the figures of a variety of female creatures drawn from classical mythology—nereids, naiads, mermaids—to address the possibilities of reclaiming and restoring watery habitats damaged by colonialism and threatened by climate change.

Bio

Lizabeth Paravisini-Gerbert is a Professor of Caribbean culture and literature in the Department of Hispanic Studies and The Environmental Studies Program at Vassar College, where she holds the Sarah Tod Fitz Randolph Distinguished Professor Chair. She received a B.A. in Comparative Literature from the University of Puerto Rico and M.A., M.Phil., and Ph.D. degrees in Comparative Literature from New York University. Prof. Paravisini-Gerbert is the author of *Phyllis Shand Allfrey: A Caribbean Life* (1996), *Jamaica Kincaid: A Critical Companion* (1999), *Creole Religions of the Caribbean* (with Margarite Fernández Olmos, 2003; 2nd ed. 2011), *Literatures of the Caribbean* (2008) and of the forthcoming *Extinctions: The Ecological Cost of Colonization in the Caribbean and Lost Paris of the West Indies: Creative Responses to the 1902 Eruption of Martinique's Mont Pelée Volcano*. She is at work on *Troubled Sea: Ecology and History in 21st Century Caribbean Art* and on *Parrot of the Caribbean: An Environmental Biography*. She co-edits *Repeating Islands*, a blog on Caribbean culture, with Ivette Romero-Cesareo. [Website](#)

Nadia Huggins, Independent Artist

Bodies Under Water: The Sea as a Democratic Space

Abstract

Nadia Huggins seeks to reimagine (thereby critiquing) humanity — specifically constructed human identities — using underwater photography, positioning the sea as an almost amniotic space of thematic exploration. The underwater environment becomes a safe space, separated from the eyes that exist on land, and existing beneath the visibility of society's ever-present construction of selves and relationships. Once separated from land and submerged, Huggins' subjects embody a release from the social constructs that define them(our)selves and their(our) more mainstream understanding of who they(we) are and how they(we) relate to one another. Her photography sees and understands the physical restrictions on our bodies when submerged in the sea, and treats these restrictions as ways of investigating vulnerability through both self-portraits and observations of other bodies in the sea. On land, our human existence is determined within the confines of social expectations and norms. Underwater, there are more restrictions on physical existence, which ironically beg us to abandon movements and ways of being that may seem more socially determined on land. Through this abandonment, a fluidity of movement becomes apparent: an almost involuntary rejection of the every-day body posturing that is apparent on land.

Bio

Nadia Huggins was born in Trinidad and Tobago and grew up in St. Vincent and the Grenadines, where she is currently based. A self-taught artist, she works in photography and, since 2010, has built a body of images that are characterized by her observation of, and interest in, the everyday. Her work merges documentary and conceptual practices, which explore belonging, identity, and memory through a contemporary approach focused on representing Caribbean landscapes and the sea.

Huggins' photographs have been exhibited in group shows in Canada, USA, Trinidad and Tobago, Jamaica, Barbados, Ethiopia, Guadeloupe, France, and the Dominican Republic. In 2019, her solo show *Human stories: Circa no future* took place at Now Gallery, London UK. Her work forms part of the collection of The Wedge Collection (Toronto, Canada), The National Gallery of Jamaica (Kingston), and The Art Museum of the Americas (Washington DC, USA). Huggins was selected for *The New York Times* Portfolio Review (2018), and her work has been included in several publications, including *A to Z of Caribbean Art*. She is the co-founder of *ARC Magazine* and *One Drop in the Ocean* – an initiative that aims to raise awareness about marine debris. [Website](#)

PART 5: DECOLONIAL ECOLOGIES | Saturday from 4:00 - 5:30pm (EST)

Jolene Rickard, Cornell University

Indigenous Gendered Power Structures and Feminism

Abstract

Indigenous peoples have deployed visual and verbal arts as strategic interventions in the ongoing pressures of colonialism. The Americas for Indigenous peoples is still foremost a colonial space upon which all of the other structures of racism, classism, misogyny, and then specifically, environmental racism still are operative. Land remains the contested site of conquest and the term rematriation has emerged as a contemporary foil. What kind of recovery is possible for Indigenous people in the 21 century? How does the assert of “Indigenous Futurity,” continue the zig-zag of resistance in creative practice? Where is feminism in the Indigenous future?

Bio

Dr. Jolene Rickard is a visual historian, artist, and curator interested in the intersection of Indigenous knowledge and contemporary art, materiality, and ecocriticism with an emphasis on Hodinöhsö:ni aesthetics. A selection of publications includes: *Diversifying Sovereignty and the Reception of Indigenous Art*, *Art Journal* 76, no. 2 (2017), *Aesthetics, Violence and Indigeneity*, *Public* 27, no. 54 (Winter 2016), *Arts of Dispossession*, in *From Tierra del Fuego to the Arctic: Landscape Painting in the Americas*, Art Gallery of Ontario (2015), *The Emergence of Global Indigenous Art*, Sakahán, National Gallery of Canada (2013), and *Visualizing Sovereignty in the Time of Biometric Sensors*, *The South Atlantic Quarterly: Sovereignty, Indigeneity, and the Law*, 110:2 (2011). Recent exhibitions include the Minneapolis Institute of Arts national exhibition, *Hearts of Our People: Native Women Artists, 2019-2021*, Crystal Bridges Museum of Art, *Art for a New Understanding: Native Voices, 1950's to Now*, 2018-2020. She co-curated two of the four inaugural exhibitions of the National Museum of the American Indian (2004-2014). Jolene is on the editorial board of *American Art*, a founding Boardmember for the Otsego Institute for Native American Art and an advisor to GRASAC-The Great Lakes Alliance for the Study of Aboriginal Arts and Culture. Jolene is a 2020 Fulbright Research Scholar at McMaster University, ON, CA, an Associate Professor in the departments of History of Art and Art, and the former Director of the American Indian and Indigenous Studies Program 2008-2020 (AIISP) at Cornell University, Ithaca, NY. Jolene is from the Tuscarora Nation (Turtle Clan), Hodinöhsö:ni Confederacy. [Website](#)

Macarena Gómez-Barris, Pratt Institute

Edging Closer: Beyond the Colonial Anthropocene

Abstract

How can we think about the rich nexus space between land and water? What are the ways that thinking from territory and the body as well as waterways produce connections to the transits of social ecological life? In this

presentation I focus on artists and cuir and trans representations that can lead us to a decolonial space of praxis that blurs the relationship between art, politics, and embodiment towards non-binary imaginations beyond the colonial anthropocene.

Bio

Macarena Gómez-Barris is a writer and scholar who works at the intersections of art, environment, cuir praxis, and decolonization. She is the author of four books, *Where Memory Dwells: Culture and State Violence in Chile* (2009), *The Extractive Zone: Social Ecologies and Decolonial Perspectives* (2017), *Beyond the Pink Tide: Art and Political Undercurrents in the Américas* (2018), and *Towards a Sociology of a Trace* (2010, with Herman Gray). She is completing two new books on the colonial Anthropocene, *At the Sea's Edge: Beyond Coloniality and Extinction* (forthcoming Duke University Press), and *Latchkey*, a work of fiction set in the 1980s in the Sierra Nevada Foothills of Northern California. She is Founding Director of the Global South Center and Chairperson of Department of Social Science and Cultural Studies at Pratt Institute, Brooklyn. [Website](#)

Cecilia Vicuña (Closing Keynote), Independent Artist

An Ancient Silence Waiting to be Heard

Abstract

Cecilia Vicuña's improvisatory, participatory performances emphasize the collective nature of action and creativity to bring forth justice, balance, and transformation of the world.

By "weaving the moment" — what is happening globally with what is happening with us in the room — Vicuña delivers performance-lectures that challenge dominant paradigms, eschewing the usual formulas for argumentation or observation found in panel discussions and "talks."

In a manner that is "more ceremonial than academic" (as observed by Linda Duke) — Vicuña's oral performances diverge from the traditional academic process of providing theoretical and textual evidence in a linear fashion toward a totalizing conclusion. Alternatively, the overlapping threads of her poem-essays and performance-lectures enact a flexible and multi-directional thinking-through of ideas.¹

¹ Rosa Alcalá's Introduction to *Spit Temple: The Selected Performances of Cecilia Vicuña* Copyright © 2012, 2014, 2018 Cecilia Vicuña and Rosa Alcalá

Bio

Cecilia Vicuña creates songs, performances, installations, paintings, films, written works, books, lectures, and sculptures. Vicuña's work is always attentive to ethics, the earth, and history. Her object-making includes *Precarios* —precarious works composed of fragile materials — and *Quipus* — dyed wool and fibers inspired by the Andean record-keeping system of knotted cords. Cecilia Vicuña's solo exhibit *About to Happen* opened at MoCA North Miami in December, 2019. Her retrospective *Seehearing the Enlightened Failure* traveled from the Witte de With in Rotterdam to MUAC in Mexico City in February 2020. Her works are included in the collections of Tate London, MoMA New York, Guggenheim Museum, Museo de Arte Contemporáneo de Chile, Museo de Arte de Lima, and MNBA de Santiago, Chile. Vicuña is the author of 27 books. [Website](#)

Convener and Symposium Chairs Bios

Tatiana Flores is a Professor in the Department of Latino and Caribbean Studies at Rutgers, The State University of New Jersey, with a joint appointment in the Department of Art History. A specialist in modern and contemporary Latin American art, she is the author of *Mexico's Revolutionary Avant-Gardes: From Estridentismo to ¡30-30!* (Yale University Press, 2013). A revisionist and interdisciplinary account of Mexican modern art as seen through two avant-garde movements, the book was awarded the 2014 Humanities Book Prize by the Mexico Section of the Latin American Studies Association. A 2017-18 Getty Scholar, Flores received the 2016 Arts Writers book prize from the

Andy Warhol Foundation and was the 2007-2008 Cisneros Visiting Scholar at the David Rockefeller Center for Latin American Studies at Harvard University. She is President of the Association for the Study of the Arts of the Present (ASAP), past chair of the editorial board of *Art Journal*, and also serves on the boards of *ASAP/Journal* and *Latin American and Latinx Visual Culture*. Professor Flores is active as an independent curator. She was an invited expert for the launch of the Getty Foundation's initiative Pacific Standard Time: LA/LA. As part of this program, she curated the critically acclaimed exhibition *Relational Undercurrents: Contemporary Art of the Caribbean Archipelago* for the Museum of Latin American Art (MOLAA) in Long Beach, CA and was also an adviser for the Skirball Cultural Center exhibition *Another Promised Land: Anita Brenner's Mexico*.

Ana María Reyes is an Associate Professor in the History of Art and Architecture at Boston University, Associate Researcher at Harvard University, a founding member of the Symbolic Reparations Research Project (SRRP), and a member of the *Art Journal* editorial board. Her research focuses on issues of victim commemoration, cultural production as activism, and social discrimination as representational violence in Latin American art. Her book, *The Politics of Taste: Beatriz González and Cold War Aesthetics* (Duke University Press, 2019) studies symbolic violence in the context of Cold War aesthetic and modernization discourses. She co-edited with Maureen Shanahan *Simón Bolívar: Travels and Transformations of a Cultural Icon* (University Press of Florida, 2016) on cultural bolivarianisms as a case for the arts and humanities in democratic practices. She has also published journal articles on the International Coltejer Biennials in Medellín, the art criticism of Marta Traba, the photography of Juan Manuel Echavarría, and the installations of Doris Salcedo. Reyes is currently working a book manuscript on commemorative practices and the Colombian Peace Process.

Laura Anderson Barbata is an artist, author, performer, and transdisciplinary artist based in Brooklyn and Mexico City, born in Mexico. Since 1992 she has worked primarily in the social realm, and has initiated projects in the Venezuelan Amazon, Trinidad and Tobago, Mexico, Norway, and the United States. In 2005 she campaigned for the repatriation of Julia Pastrana, which resulted in the removal of Pastrana's body from the Schreiner Collection in Oslo and its successful repatriation and burial in Sinaloa, Mexico, Pastrana's birth state. The project continues with upcoming publications, exhibitions, and performances. Her work is in various private and public collections, including the Metropolitan Museum of Art, New York; el Museo de Arte Moderno, México D.F.; Landesbank Baden-Württemberg Gallery, Stuttgart, Germany; Fundación Cisneros, American Express Co., México; Museo Carrillo Gil, México; Museum of Contemporary Art, San Diego, California; Museo Jaureguía, Navarra, Spain and Thyssen-Bornemisza Art Contemporary TBA21-Academy. Recipient of the Anonymous Was a Woman 2016 Award; Defense of Human Rights Award 2017, Instituto de Administración Pública de Tabasco, México; honorary fellow of LACIS (the Latin American, Caribbean, and Iberian Studies Program), University of Wisconsin, Madison; fellow of the Thyssen-Bornemisza Art Contemporary TBA21 The Current program; Miembro del Sistema Nacional de Creadores, México (2014-2017) and professor at Escuela Nacional de Escultura, Pintura y Grabado La Esmeralda of the Instituto Nacional de Bellas Artes (2010-2015).

Ecofeminisms Description

Eileen Crist critiques the use of the term Anthropocene to characterize our current era, referring to its foregrounding of Man as "a Promethean self-portrait [of] a genius if unruly species." Feminist theory upends this heroic Western masculinist discourse along with other hegemonic forms of knowledge production. The Feminist Art Project's 2021 Day(s) of Panels on Ecofeminisms joins this effort, exploring the intersection between feminism, the visual arts, and the environment. We bring together artists, curators, scholars, activists, and thinkers to help us make sense of the fraught relationship between contemporary humans and the earth and to ponder ways forward for the sake of our planet and the life it sustains.

As feminist scholars ranging from Val Plumwood to Sylvia Wynter have demonstrated, the long history of colonialist patriarchy has treated women, Indigenous people, and nature as resources available for subjugation and extraction. The struggle for gender, Indigenous, and ecological rights are therefore closely linked.

Environmental activism is at least as old as European imperialism, arising in relation to its accompanying white “possessive logics,” to use terminology coined by Australian Indigenous scholar Aileen Moreton-Robinson. Stacy Alaimo critiques environmental efforts that cloak asymmetrical power relations: “Moving from the small-scale history of conservation movements to the vast scale of the proposed geologic epoch of the Anthropocene renders the homo sapiens and the planet more abstract, obscuring even the most entrenched systems of oppression.” Feminist inquiry complicates the human-nature binary that the Anthropocene enacts by turning to relational ontologies, interspecies relations, and more-than-human worlds, emphasizing the interconnectedness of all living beings and calling for an aesthetics of immersion and entanglement.

In shifting discourse away from the human-centered Anthropocene, Donna Haraway proposes the Chthulucene, which “is made up of ongoing multispecies stories and practices of becoming-with in times that remain at stake, in precarious times, in which the world is not finished and the sky has not fallen—yet.” In this day of panels, we look to feminist art for answers, and hope. At this excruciating time in our history, it is not only more important than ever to address these topics, but also to recognize the women who have been doing this work all along. Their example will help us envision and co-create new futures.