

**Dalida María Benfield**  
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### Education

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<b>Ph.D.</b>	<b>University of California - Berkeley</b> Comparative Ethnic Studies with Designated Emphasis in Women, Gender and Sexuality Studies. Dissertation: <i>Apparatuses, Globalities, Assemblages: Third Cinema, Nom.</i> Committee: Trinh T. Minh-ha (Chair), Nelson Maldonado-Torres, Laura E. Pérez, and Deniz Göktürk	2011
<b>M.A.</b>	<b>University of California - Berkeley</b> Comparative Ethnic Studies.	2007
<b>M.F.A.</b>	<b>The School of the Art Institute of Chicago</b> Studio Art - Video and Film, 1989.	1989
<b>B.A.</b>	<b>University of Wisconsin - Madison</b> Awarded with Distinction. Communication Arts with emphasis in Radio-Television-Film. New York University, Filmmaking, Tisch School of the Arts	1986 1982 - 1984

### Academic Research

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*Principal Investigator, Decoding the Codex Research Cluster (commencing February 2016)*

**Aarhus University**, *Future Making Lab, Department of Communication. Aarhus, Denmark.*

Conducting ongoing research into the contemporary forms of the codex – decoding the codex – this transnational research working group works on collective research-based practices in unfolding architectures of information and the construction of new strategies and social forms of information sharing, including socially engaged exhibitions, online and offline publications, collective art works, and public interventions and events. Activities include teaching Ph.D. Courses (upcoming February 2016), monthly convenings, and publications.

Faculty Associate (2013 – 2015), Fellow (2011 – 2013)

**Harvard University**, *Berkman Center for Internet and Society, Cambridge, MA*

While expanding on my recently completed dissertation and studying discourses of gender, technology, and development in technology literacy projects for women in the Global South, my research projects grew to include digital art and online video in relation to social movements; cooperation; online identity and privacy; open access and open knowledge; open video; and the imperatives of building strategies and platforms for collective research. I was the principal researcher and organizer of the following: M.A.K.E. (Media Art Knowledge Engaged) workshops and exhibition, UNICEF “Digitally Connected” symposium, 2014; “Re-envisioning Online Video” symposium, 2013; “Cyberscholars Meta-Forum: Re-mixing Research” symposium, 2012; “Histories of Now: Digital Media and Contemporary Social Movements,” symposium in conjunction with metaLAB(at)Harvard and the SMFA “Histories of Now: Six Artists from Cairo” exhibition, 2012. Working groups include Networked Cultures (founder), MIT-Harvard-Yale Cyberscholars (coordinator), Networked Storytelling, Cooperation, Occupy Research (MIT). Berkman is an interdisciplinary, transnational hub for researchers, activists, and artists.

Chancellor’s Fellow (2005 – 2010)

**University of California-Berkeley**, *Department of Ethnic Studies*

My graduate and doctoral research were supported by a five-year fellowship (non-teaching). In addition to coursework and research, I created new forums for research and exchange, including the Decolonial Feminisms Working Group (2008 – 2010), a transnational and cross-institutional initiative

including scholars in Colombia, Mexico, and Ecuador; the Visuality and Alterity Working Group (2006 – 2010), that developed an interdisciplinary conversation on theories and practices of visual experience and production in the context of multiple sites of alterity, including culture, race and gender; and led the organization of the transnational conference, visual art exhibition, and video screening series *Out of TimeSpace: Critical Dialogues on Visuality and Alterity* held at the University of California–Berkeley, San Francisco Art Institute and University of San Francisco (2007). I also served as Reader, Trinh T. Minh-ha’s advanced undergraduate course, “Identities Across Difference,” Department of Gender & Women’s Studies (2008).

## **Academic Teaching**

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Core Faculty (2014 – present), Visiting Faculty (2013), Artist-Teacher (2010 – present)

**Vermont College of Fine Arts**, *Master of Fine Arts Program in Visual Arts*

Ours is the first low-residency graduate program in fine arts in the United States, founded with a commitment to liberatory pedagogy and creating access to higher education in the arts for working adults. Teaching in this low-residency program is student-centered, focused on individual advising and mentorship of the required visual culture research and writing component of our program, including a graduate thesis. I pursue conversations with students through multiple forms of online and remote communication, as well as in person meetings, throughout the year. The year is punctuated by two intensive 10-day residencies, in the winter and summer. During the residencies, I lead seminars in social theory, visual culture, research methods, as well as group critiques of students’ exhibited work. Their artistic practice spans all media, including painting, sculpture, video, new media, performance, installation, and public art/social practice, and students work with an Artist-Teacher in their locality. I have worked with students as an Artist-Teacher, in California, Pennsylvania, New York, Rhode Island, Massachusetts, Vermont, Ontario, and Quebec.

Associate Professor and Department Chair (2002 – 2004), Director, Graduate Programs (1998 – 2002), Assistant Professor (1997 – 2002)

**The School of the Art Institute of Chicago**, *Department of Art Education*

In this tenure-track, then tenured position, I created media and new technology curriculum in the art education program; co-created new graduate and undergraduate curriculum including a teacher certification option, focused on critical pedagogy, media literacy and cultural diversity. Graduate seminars taught: *Cyberpedagogy*; *Teaching TV: Critical Media Literacy*; *Doing Democracy: Pedagogies of Critical Multiculturalism*; *Museums as Critical Curriculum*; *Art In Community I and II*; *Social Theory for Artists and Cultural Workers*; *Interpretation*; and *Thesis I and II*.

Assistant Professor (1995-1997)

**University of Illinois at Urbana-Champaign**, *School of Art and Design*

Initiated, designed and taught new undergraduate and graduate curriculum in video, performance, socially engaged practices, multi-media installation, social theory, and media studies. Created infrastructure for video production and non-linear editing facilities; organized visiting artists series and student performance events; reactivated the Affirmative Action Committee, School of Art and Design, and served on La Casa Cultural Latina Advisory Committee, a university-wide initiative.

Visiting Assistant Professor (1991-1992)

**University of Wisconsin-Madison**, *Communication Arts Department*

Taught undergraduate introductory and advanced film and video production courses. Courses included theoretical/historical lectures on all genres of production and studio and field production techniques. Coordinated six Teaching Assistants; created policies and supervised equipment access for classes of up to 180 students. Equipment pool included video, Super-8 and 16mm film, and television studio.

## Independent Media Organizations

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Founder and Collective Member (2013 – present)

### **The Institute of (Im)Possible Subjects**

The Institute of (Im)possible Subjects is a collective of transnational artists, scholars, and activists who are creating an online platform of art and writing along with other exhibition and publication projects with an emphasis on the Global South. The projects of the Institute posit open-ended and open access spaces for interdisciplinary and undisciplined thought about contemporary culture, transnational feminisms, and post-colonial/de-colonial thinking and doing. Ultimately, the Institute constructs an alternative knowledge commons, framed by women's voices and experiences globally. The first online "session," launching in March 2016 and lasting for three months, is focused on artworks and writing that pose alternatives to regimes of intellectual property

Collective Member (1994 – 2007), Co-founder and Co-Director (1994 – 1997)

### **Video Machete**

In 1994, co-founded Video Machete, a Chicago-based international, intergenerational media arts collective that was committed to participatory communication and economic and cultural equity through community-based art and media production and distribution programs. Co-Director responsibilities included overall organizational management, including building budget from \$20,000 - \$350,000; fundraising, including grant writing, reporting and project evaluation; strategic planning; staff hiring and supervision; and curriculum development. Collective member responsibilities included developing community advisory boards for projects, grantwriting and reporting, teaching, and collaborative video production, including the *Young Women's Media Project/MAGIK (Media Activism for Girls in the Know)* and the *Chicago Latino Oral History* project.

Co-founder and Co-Director (1996 – 2000)

### **The Women's International Information Project**

Co-founded with Salome Chasnoff. Organized programs, wrote grants and strategic plan, and co-facilitated grassroots media education program for transnational feminist NGOs. Our work in this organization formed the basis for another organization, Beyond Media Education (2000 – 2013), developed and run by Chasnoff. In popular education contexts that we created, we co-produced numerous research-videos in collaboration with formerly incarcerated women, young women studying the politics of gender and women's health, including *What We Leave Behind, 1998*, and *If You Love Yourself, Take Care of Yourself*, video, 15 min., 1999. We also supported media and information technology work in international women's organizations in Mexico, Palestine, and the Dominican Republic.

Program Director (1993 – 1995) and Board of Directors (1995 – 1999)

### **Women in the Director's Chair**

As Program Director, implemented all programs of this independent not-for-profit organization, including the three-day annual international festival and the national year round touring program for museums, colleges and universities, community-based organizations, and women's prisons. As member of the Board of Directors, co-directed organization, including fiscal oversight; staff supervision; public presentations; and initiated a youth media literacy initiative in schools and the juvenile detention center in Chicago. With WIDC, co-directed *(Mis)Treating Prisoners: Healthcare in Prison*, video, 30 min., 1994, a documentary commissioned and distributed by Deep Dish TV.

## Selected Publications

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### *Books*

Benfield, D.M. *Beyond Binary Code*. Monograph in progress, proposal under review.

*Co-Edited Books*

Benfield, D.M., and Garza, E. (Eds). *Histories of Now: Digital Media and Contemporary Art, in Cairo and Beyond*, forthcoming 2016. Published by the School of the Museum of Fine Arts, Boston.

*Co-Editor, Online Journal*

Benfield, D.M. (et al). "Why Produce?" *The Institute of (Im)Possible Subjects*. Online Session One, forthcoming, March 2016.

*Guest Editor, Online Journal*

Benfield, D.M., (Ed). "Decolonizing the Digital/Digital Decolonizations." *The Worlds and Knowledges Otherwise Dossier*, Volume 31, Global Studies Workshop, Duke University. Access at <http://trinity.duke.edu/globalstudies/volume-31-decolonizing-the-digitaldigital-decolonization>, 2009.

*Book Chapters*

- Benfield, D.M. "Where do I begin?" In *Subjectivities Feministes*. University of Rennes, France, forthcoming 2016.
- Benfield, D.M. "Beyond Binary Code." In *Momentum: Gender and Digital Art*. IB Taurus, London, forthcoming 2015.
- Benfield, D.M. "Digital Natives." In *Video Vortex 9 Hybrid Video Reader*. The Institute of Network Cultures, Amsterdam, 2014. <http://interlace.videovortex9.net/>
- Benfield, D.M. "Terceras Cinematografías: Terceros Espacios. Una Genealogía de la Producción Estética Descolonizada." In *Prácticas Artísticas e Imaginarios Sociales: Evento Teórico, Oncena Bienal de La Habana*, Ed. Dannys Montes de Oca Moreda. La Habana: Cuba: Ediciones Cupulas/ArteCubano Ediciones. 2014.
- Benfield, D.M. "Preface." *The Arts and Emergent Bilingual Youth*. Ed. Sharon Chappell. Routledge, 2013.
- Benfield, D.M. "Cambiando la Ruta del Canal de Panamá." In *Estéticas Decoloniales*. Ed. Pedro Pablo Gomez. Bogotá, Colombia: Universidad Distrital Francisco José de Caldas, 2012.
- Benfield, D.M. "Identifying the Latino (and Latina!) in "Latino Independent Media." In *Mapping Latina/o Studies: An Interdisciplinary Reader*. Eds. Angharad Valdivia and Matt Garcia. New York: Peter Lang, 2012.
- Benfield, D.M. "Kimsooja: The Performance of Universality." In *Art and Social Justice Education: Culture as Commons*. Eds. Lisa Hochtritt, John Ploof and Therese Quinn. New York: Routledge, 2012.
- Benfield, D.M. and Arevalo, J. "You Say Media, We Say Justice! The North American Media Justice Delegation at the World Summit on Information Society." In *Making Our Media: Global Initiatives Toward a Democratic Public Sphere*. Eds. Dorothy Kidd, Laura Stein and Clemencia Rodriguez. New York: Hampton Press, 2009.
- Benfield, D.M. "Transmodernities/Transdisciplines." In *Transitio\_mx 2007*. Exhibition Catalogue. Universidad de Bellas Artes: Mexico City, Mexico, 2008.

*Articles and Essays*

- Benfield, D.M. "Cinema flows, Like water" In *Moscow Art Magazine*, upcoming February 2016.
- Benfield, D.M. "Star. Grasses. Waterfall. Window." In *Sparck.org*, upcoming Winter 2015.
- Benfield, D.M., et al. "Decolonial Aesthetics Manifesto." In *FUSE Magazine*, Fall 2013.
- Benfield, D.M. "Flow." In *Social Text/Periscope*, special edition on "Decolonial Aesthetics." Eds. Walter Mignolo and Rolando Vasquez. July, 2013. [http://socialtextjournal.org/periscope\\_article/flow/](http://socialtextjournal.org/periscope_article/flow/)
- Benfield, D.M. et al. "Décolonialité et expérience esthétique: une approximation." In *Espace Public*, Inter No. 111: Pratiques Artistiques et Imaginaires Sociaux, 2011.

- Benfield, D.M. "After Memory: Ghosts, Ancestralities and Chrono-politics." In *Michelle Dizon*. CUE Art Foundation, NY, NY. Exhibition on-line catalogue and dossier. 2010.
- Benfield, D.M. and Faber, M. "Growing Power: Why form a network for the distribution of youth media?" In *The Independent*, June 2001.
- Benfield, D.M. "Dis-mantling the Master's Tools." Social Theory Column, Ed. Drea Howenstein, *National Art Education Association Newsletter*, June 1998.
- Benfield, D.M. "Video Machete: Video Production as Popular Education." In *Community Media Review*, Feb. 1997.
- Benfield, D.M. "Cuban Festival A Cultural Eye Opener." In *Angles: Women Working in Film and Video*, Vol. 2, Number 3, 1993.
- Benfield, D.M. "Cartography of a Cross-Cultural Traveller." In *Nomadas*, exhibition catalogue, Chicago: Randolph St. Gallery, 1993.
- Benfield, D.M. "Pana-Gringa." In *Whitewalls*, Dec. 1992.
- Benfield, D.M. "La Ruptura Latina." In *La Ruptura Latina* exhibition catalogue, Chicago: N.A.M.E. Gallery and Center for New Television. 1992.
- Benfield, D.M. "Alternative Visions." In *Angles: Women Working in Film and Video*, Vol. 1, Number 2, 1992.
- Benfield, D.M. "Feedback." In *Video: the Center for New Television's newsletter*, May 1991.

*Encyclopedia Entry*

- Benfield, D.M. "Video." In *The Routledge International Encyclopedia of Women*. Eds. Cheri Kramarae and Dale Spender. New York and London: Routledge, 2001.

**Selected Video/Digital/Art Works**

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*Agua-cine (water|cinemas)*. 2-channel video and mixed media installation with photography, print publication, and workshop/performance, 2014 – ongoing. The project engages in a media archaeology and crowd-sourced process of mapping stories and struggles over global water resources with the Bolivian constitution's assertion of the rights of mother earth at its center along with the re-imagining of water through multiple discursive forms, with contributions from Pierre Archambault (Quebecois/USA), Choralyne Dumesnil (France), Tom Jones (Ho Chunk/USA), Matthew Shropshire (USA), Pedro Pablo Gomez (Colombia), Raqs Media Collective (India), and others.

*Los Archivos del Cuerpo (body files)*. Multiple channel video installation with online, crowd-sourced tumblr platform and mixed media installation, 2013 – ongoing. With contributions from Joëser Alvarez (Brazil), Daniel Brittany Chavez (US/Mexico), Maria Magdalena Campos Pons (Cuba/US), Pedro Pablo Gomez (Colombia), María C. Lugones (Argentina/US), Robert Ochshorn (US), Naomi Elena Ramirez (US), tammy ko Robinson (Korea), Zvonka Simcic (Slovenia), Filippo Spreafico (Italy), and others. The work is a collective archive of "the files of the body," revealing the body as a site of struggle between the frictions of multiple valences and hegemonic globalization, social movements, nationalisms and indigenisms, sexuality, and constructions of gender and race.

*Hotel/Panama*. 4 to 24-channel video installation, 2010 – ongoing. In *Hotel/Panama*, multiple digital videos relay a spectrum of moments from the technologies and archives of the Panama Canal, creating a transmodern assemblage of historical, perspectival, temporal and epistemological fractures and trajectories.

*FWD:[Fwd: Suite de notre conversation]*. Online text/image piece meditating on routes of transformation and communication, 2009. Co-produced with Isabelle Massu for "Typos in the Writing on the Wall," on-line exhibition, SARAI, Centre for Developing Societies, New Delhi, India. Access at <http://www.sarai.net/practices/media-forms/typos-in-the-writing-on-the-wall-1/isa-dalida>.

*Watch, Wait.* Cinematic artists' book, 2007. *Watch, Wait* reflects on parallel historic routes of resource extraction, territorial expansion, linguistic hybridity and cinematic friction. It uses original text, images and archival stills from cinema history.

*Voces y Luchas.* 45 min. video, website and curriculum guide, 2003. Documentary based on oral histories and the politics of testimony and history with Chicago Latinos and Latinas. Co-produced with Video Machete, co-sponsored with the DePaul Center for Latino Research, and funded by the Illinois Humanities Council.

*Artifectos del Archivo de la Red Feminista.* Video and multi-media installation, 2000. This multi-media installation documents a fictional history of women's guerilla media activism, proposing a series of premises and analyses for future interventions.

*Mi Cuerpo, tu cuerpo, y el espacio entre los dos.* Video and interactive CD-Rom, 2001/2014. Experimental hypertext piece using poetry, text, interviews, and archival images to explore bi-lingualism, bi-culturalism, bi-sexuality, mothering, and other excesses. Recently transposed as a one-act play to be produced by the Latino Experimental Theater, Chicago, IL in 2016.

*Voces y Videos,* videotape installation for live poetry performance, 60 min., 1994. Commissioned by the Chicago Latino Experimental Theatre Company.

*Canal Zone/La Zona del Canal,* videotape installation and single-channel video, 25 min., 1993. Explores colonial history of Panama Canal through an autobiographical lens.

*Home Birth/Partos en Casa,* videotape, 26 min. 1992. Bi-lingual documentary about home birth. Commissioned by Chicago Community Midwives, co-produced with Salome Chasnoff.

*The Women of Pilsen/Mujeres de Pilsen,* videotape, 180 min., 1992. Oral history of Chicana/Mexicana women in Chicago. Co-produced with Maria C. Lugones and ten women participants.

*The Fantastic Moms,* videotape, 15 min., 1990. Documentary about teen mothers. Co-produced with "The Fantastic Moms," a teen mothers group, and Salome Chasnoff.

*Potential Pictures,* videotape, 25 min., 1990. Experimental narrative about multiple women's abortion experiences.

### **Selected works co-created with Video Machete**

*Ju-Nam.* Video, 14 min., 2000. Interrogates indigenous identities and signifiers with a group of Native American-identified youth.

*Yo Quiero Ser.* Video, 60 second public service announcement, 2000. Young women of color make demands to exist. Produced for the Listen UP! Project, sponsored by the Merrow Report, New York, N.Y.

*Don't Wake Me Up. . .I'm Dreaming.* Video and performance, 13 min., 1998. Collectively produced and performed video/performance representing young women's experiences of love, sexuality and sexism. Produced for and performed at Museum of Contemporary Art, Chicago.

*Division 11 Diary.* Video, 8 min., 1997. Experimental documentary of Video Machete member Ramiro Rodriguez' experience in maximum security division of Cook County Correctional Center.

*No Pictures.* Video installation, 60 min., 1997. A television screen is flanked by images of the police and maps of the city. On the screen is the text “No Pictures,” with a soundtrack of a young man his incarceration.

*Puntos y Rayas.* Video installation, 45 min., 1996. Three monitors, each emblazoned with urban street art, represent three different perspectives on the city: young women's - the gangs' - the police. Commissioned by New Museum of Contemporary Art, NY.

## **Grants, Honors, and Awards**

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### **Travel grant, CODEX Hackathon, American Library Association and corporate partners**

Awarded as researcher/participant in CODEX Hackathon, San Francisco, CA, 2015

### **Faculty Exchange Grant**

Awarded to attend VCFA Graphic Design residency and lead research discussion on participatory design, April 2014.

### **Selected project for fiscal sponsorship, Fractured Atlas, NY, NY, 2014**

Awarded for “Institute of (Im)Possible Subjects” project

### **Selected project for pro-bono legal support, Digital Media Law Project, Berkman Center for Internet and Society at Harvard University**

Awarded for “Institute of (Im)Possible Subjects” project, 2014

### **Production funds, M.A.K.E. project, Youth and Media, Berkman Center for Internet and Society at Harvard University, 2014**

### **President's Dissertation Year Fellowship, University of California-Berkeley, 2010-2011**

### **Center for Race and Gender, University of California-Berkeley, 2010**

Awarded for “Decolonial Feminisms” transnational working group

### **Department of Ethnic Studies, University of California-Berkeley, 2010**

*Graduate Commencement Speaker*

### **Chancellor's Fellowship, University of California -Berkeley, 2005 - 2009**

Awarded for graduate study and dissertation research.

### **Townsend Center for the Humanities, University of California-Berkeley, 2007**

Awarded for “Out of TimeSpace: Critical Dialogues on Visuality and Alterity” conference.

### **Consortium for the Arts, University of California-Berkeley, 2007**

Awarded for “Out of TimeSpace: Critical Dialogues on Visuality and Alterity” conference.

### **Townsend Center for the Humanities, University of California-Berkeley, 2006 - 2008**

Awarded for “Visuality and Alterity” Interdisciplinary Working Group.

### **The Open Society Institute - Youth and Communications Initiative, 2000 - 2004**

Awarded for Video Machete programs.

### **The Illinois Humanities Council, 2002**

Awarded for "The Chicago Latino Oral History Project," co-sponsored by the Center for Latino Research, DePaul University, and Video Machete.

### **The MacArthur Foundation, 2001**

Awarded for "Machete Volante," a nationwide youth media distribution and curriculum development project.

### **The Crossroads Fund, 2000 and 1998**

Awarded for the Women's International Information Project.

### **The Chicago Foundation for Women, 2001 and 2000**

Awarded for Video Machete's Young Women's Video Project.

### **Girl's Best Friend Foundation, 2001, 2000, 1999, and 1998**

Awarded for Video Machete's Young Women's Video Project.

### **Distinguished Teaching Citation, University of Illinois at Urbana-Champaign, 1997**

**City of Chicago Department of Human Services Block Grant, 1997**

Awarded for Video Machete, administered by Randolph St. Gallery.

**Levin Family Foundation Grant, 1996**

Awarded for Video Machete programs.

**Paul Robeson Fund for Independent Media Award, 1996**

Awarded for Video Machete distribution project.

**Audience Choice Award, Chicago Latino Film Festival, 1993**

Awarded for videotape, "Canal Zone/La Zona del Canal."

**Nominee, Rockefeller Foundation Intercultural Media Awards, 1993**

**National Endowment for the Arts/American Film Institute Regional Fellowship, 1993**

Awarded for independent media production.

**Consulting Grant, Center for New Television, Chicago, Illinois, 1992**

Awarded for consultation on distribution of my independent films.

**National Endowment for the Arts/ American Film Institute Regional Fellowship, 1991**

Awarded for independent media production.

**Neighborhood Arts Program Grant, City of Chicago, 1991**

Awarded for collaborative media production project with young Latinas.

**Build Illinois Filmmakers Grant, Community Film Workshop, Chicago, 1991**

Awarded for completion of "Canal Zone/La Zona del Canal."

**New Television Award, Center for New Television, Chicago, 1990**

Awarded for completion of "Women of Pilsen/Mujeres de Pilsen."

**National Endowment for the Arts/American Film Institute Regional Fellowship, 1990**

Awarded for independent media production.

**CAN TV Award, for "Hard Cover," weekly youth news program, 1989**

**Selected Exhibitions and Screenings**

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2001 - 2015

*HD: Haceres Decoloniales.* SALASAB, Bogotá, Colombia. Curated by Pedro Pablo Gomez Moreno. August 2015.

*Feminist, Queer, and Postcolonial Subjectivities in Contemporary Art: A History in Motion.* PHAKT Cultural Centre, Rennes, France. Organized by Marie-Laure Alain Bonilla and Elvan Zabunyan. April 2015.

*Los Archivos del Cuerpo/Body Files.* Solo exhibition of collective project. Huret & Spector Gallery, Emerson College, Boston, MA. February-March 2015.

*Challenging Everyday Militarisms and Bridging Communities of Women,* Rutgers University. Curated by Annie Fukushima and Suzy Kim in conjunction with symposium, "Rethinking the Asia Pivot: Everyday Militarisms and Bridging Communities of Women." December 2014.

*Decoloniality/Indigeneity/@rt.* Fredric Jameson Gallery, Duke University. Curated by Miguel Rojas-Sotelo, Kency Cornejo, and Raul Ferrera-Balanquet. April 2014.

*Alucine Festival.* "Internet and Network-Based Art Projects." Curated by Julieta Maria, e-fagia collective, Toronto, Canada. February 2014.

*M.A.K.E.* Wasserstein Hall, Harvard Law School. Collectively organized exhibition of collaborative digital media art made with youth in conjunction with the "Digitally Connected" International Symposium, UNICEF and the Berkman Center for Internet and Society at Harvard University. April 2014. <http://www.digitallyconnected.org/make-media-art-and-knowledge-engaged/>

*Arte Nuevo Interactiva 2013.* Museo y Centro Cultural Áak, Mérida, Mexico. Group exhibition organized by Raul Ferrera-Balanquet. May 2013. <http://www.cartodigital.org/interactiva/>



*Five Decolonial Days in Kassel.* Documenta 13, Kassel, Germany. Group event/intervention organized by Pedro Lasch in collaboration with the ANDANDAND platform created by Rene Gabri and Ayreen Anastas, “100 Days of Non-Capitalist Life.” July 2012.

*Decolonial Aesthetics.* Group exhibition curated by Walter Mignolo, Hong-An Trang, and Miguel Rojas-Sotelo. Fredric Jameson Gallery, Duke University. May 2011.

*Frames.* GASP Projects Space, Boston, MA. Group exhibition curated by Neil Leonard and Maria Magdalena Campos-Pons, in conjunction with artist residency at Berklee College of Music. December 2010.

*Decolonial Aesthetics.* Espacio Parquadero, Museo del Banco de la Republica, Bogotá, Colombia. Group exhibition curated by Walter Mignolo and Pedro Pablo Gomez, with three sites, including the Museo de Arte Moderno-MAMBO and SALASAB. 2010.

*Typos in the Writing on the Wall.* Sarai Media Lab. Group exhibition on an Internet platform organized by Raqs Media Collective and Sarai. 2009.

*Emergency Biennial.* Traveling transnational group exhibition curated by Evelyne Jouanno. Playspace Gallery, California College of Art, San Francisco, CA, Jan. 2008; Galeria Arsenal, Bialystok, Poland, 2009; Tlibisi, Georgia, 2009; Bangkok, Thailand, 2012.

Paper Tiger TV anniversary program, Berkeley Community Television. 2008.

Premiere screening of *Voces y Luchas.* DePaul University, Chicago, IL. 2004.

Taos Talking Pictures Festival, Taos, NM. 2002.

*Interactiva.* Group show curated by Raul Ferrera-Balanquet, Museo de Arte Contemporanea de Yucatán, Merida, Yucatan, Mexico.

*Gen Y Studio,* Sundance Film Festival. 2001.

Atlanta International Film Festival, Atlanta, GA. 2001.

Featured Artists, Taos Talking Pictures Festival, Taos, NM. 2001.

GRRL POWER, Women in the Director’s Chair International Film and Video Festival, Chicago, IL. 2001

1990 - 2000

*Propaganda.* Group show curated by Max King Cap, Glasswalls Gallery, Columbia College, Chicago. 2000.

*Access Orbit,* national satellite distribution, Deep Dish Television Network. 2000.

Festival Internacional de Cine de Niños, Ponce, Puerto Rico. 2000

San Antonio CineFestival, San Antonio, TX. 1998

National Poetry Video Festival, sponsored by the Guild Complex, Chicago.

*Girls and the Media,* Women in the Director's Chair International Film and Video Festival

*Youth Media,* Center for Communication Resources, Chicago.

Rock-A-Mole Festival, Los Angeles, CA. 1997

CineAcción CineLatino Film and Video Festival, San Francisco, CA. 1997

Featured Artists, Taos Talking Pictures Festival, Taos, NM. 1997.

*alt. youth media.* Group exhibition curated by Brian Goldfarb, New Museum of Contemporary Art, New York, NY. 1997

*Open Channels.* Group exhibition curated by Mary Patten. Sleeth Gallery, Wesleyan College, WV. 1997

*Moving Images.* Group exhibition curated by Jim Duignan. DePaul University Gallery, Chicago. 1997.

One-person screening of *Mujeres de Pilsen/Women of Pilsen.* Calles Y Sueños Casa de Arte y Cultura, co-sponsored by the Chicago Historical Society, Chicago. 1997.

Rock-A-Mole Festival, Los Angeles, CA. 1997.

CineAcción CineLatino Film and Video Festival, San Francisco, CA. 1997.

Featured Artists, Taos Talking Pictures Festival, Taos, NM. 1997.

*alt. youth media.* Group show curated by Brian Goldfarb, New Museum of Contemporary Art, New York, NY. 1997.

*Open Channels.* Group show curated by Mary Patten, Sleeth Gallery, West Virginia Wesleyan College, Buckhannon, WV. 1997.

*Moving Images*. Group show curated by Jim Duignan, DePaul University Gallery, Chicago, IL. 1997.

Premiere screening of *Hablo-I Speak*. Mexican Fine Arts Center Museum, Chicago, IL. 1996.

Two person screening with Marta Bautís, curated by Pedro Zurita. Videoteca del Sur, Downtown Community Television Center, New York, NY. 1995.

San Juan Film Festival, San Juan, Puerto Rico. 1995.

*46 Mujeres de Pelo en Pecho*. Group show curated by Giselle Mercier and Maria Jose Barandiaran, Evanston Hall Gallery, Chicago, IL. 1995.

2nd Annual Multicultural Film Festival, Amherst, MA. 1995.

*Transnational Identities*. Group show curated by Bibiana Suarez and Encarnación Teruel, DePaul University Gallery, Chicago, IL. 1995.

*Public/Private*. Group show curated by Susan Snodgrass, Northern Illinois University Gallery, Chicago. 1995.

Solo screening, Hispanic History Month Series, Chicago Cultural Center. 1994.

*Rock the Boat*, 60-minute compilation for national satellite broadcast curated by Luis Valdovino, Deep Dish Television Network. 1994.

*Ways of Crossing Borders*, two-person screening with Raul Ferrera-Balanquet, Chicago Filmmakers, Chicago, IL. 1994.

Featured Artist's Screening, Big Muddy Film Festival, Carbondale, IL. 1994.

*Women in the Director's Chair*, Walker Arts Center, Minneapolis, MN.

Chicago International Latino Film Festival. 1993.

*Illinois Video Artists*. Group show curated by Kate Horsfield, State of Illinois Gallery, Chicago, IL. 1993.

*Nomadas*. Group show curated by Raul Ferrera-Balanquet, Randolph St. Gallery, Chicago, IL. 1993.

Great Lakes Film and Video Women's Film Festival, Milwaukee, WI. 1993.

Women in the Director's Chair Film & Video Festival, Chicago, IL. 1993.

Solo screening, Women's Center, Northwestern University, Evanston, IL. 1993.

*Crossing Cultures*. Group show, Biola University Art Gallery, CA. 1993.

## Selected Presentations

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### Invited Lectures

2005-2015

- Speaker, co-organizer, and moderator, *For Giving Time: 2015 Graduate Colloquium*. Lecture followed by roundtable with the Raqs Media Collective, Robert Sember of Ultra-red, and Carol Stakenas. School of the Museum of Fine Arts, Boston. September 2015.
- “Where do I begin?” *Subjectivités féministes, queer et postcoloniales en art contemporain: un histoire en mouvements* (Feminist, Queer, and Postcolonial Subjectivities in Contemporary Art: A History in Motion) conference. Université Rennes 2, Rennes, France. April 2015.
- Keynote Address, New England Graduate Media Symposium, Emerson College, Boston. February 2015.
- “Participatory Art and Crowd-Sourced Creativity.” Concordia University, Montreal, Canada. December 2014.
- “Why Produce? An experiment in ownership and re/envisioning intellectual property: A conversation and video screening with members of the Institute of (Im)Possible Subjects collective.” *Zones Art Fair*, Miami, FL December 2014.
- “Visuality/Narrativity: Representations of Militarisms.” Artists’ roundtable, Rutgers University, New Brunswick, NJ. December 2014.
- “Designing Participation or Participatory Design?” Vermont College of Fine Arts, Master of Fine Arts in Design Residency Guest Lecture. 2014.
- “Agua Cine.” Indigeneity/Decoloniality/@rt Symposium. Duke University. April 2014.

- “Water Cinemas.” Decolonial Aesthetics in the Americas Symposium, sponsored by e-fagia collective and FUSE magazine. University of Toronto, Toronto, Canada. 2013.
- “Digital Natives.” *Video Vortex*, Leuphana University, Lüneberg, Germany. February 2013.
- “*Terceros Cines/Espacios Terceros* (Third Cinemas/Third Spaces).” *Evento Teórico* (Theoretical Event), *Oncena Bienal de La Habana* (11<sup>th</sup> Havana Biennial of Contemporary Art). Havana, Cuba. 2012.
- “Unexpected Development: Decolonial Media Aesthetics and Women’s ICT4D Video.” Berkman Center for Internet and Society at Harvard University, Apr. 2012.
- “Third Cinema Now.” *Roundtable on Decolonial Aesthetics*. Duke University, Durham, NC. Feb. 2012.
- “Collectivities and Disappearance.” Center for Civic Media, Lunch Talk Series, Massachusetts Institute of Technology, Cambridge, MA. 2011.
- “Genealogies of Decolonial Aesthetics.” *Decolonial Aesthetics*, the Annual Workshop of the Center for Global Studies and the Humanities, Duke University, Durham, NC. 2011.
- “El Aparato (De)Colonial: cambiar la ruta del Canal de Panamá.” *DeColonial Aesthetics* Conference, Universidad Distrital Francisco José de Caldas and Museo de Arte Moderno-MAMBO, Bogotá, Colombia. 2010.
- “*Hotel/Panama*, a work in progress.” Berklee College of Music, Boston, MA. 2010.
- “Decolonizing the University.” Public lecture sponsored by Mellon Foundation Decoloniality Working Group, Ethnic Studies, Women and Gender Studies, and Spanish Department, University of California-Riverside. 2010.
- “Cinemas of death, cinemas of life, and the poetics and politics of the interview.” *My Secret Political Resistance: A Conversation on Art, Politics and Social Practice with Diamela Eltit, Dalida María Benfield, and Carla Herrera-Prats*. Great Hall, The Cooper Union, New York, New York. 2010.
- “You Say Media, We Say Justice!” *Making Our Media: Book Launch and Discussion*. University of San Francisco, Media Studies Department. 2010.
- “Decolonizing the Digital.” *Education, Development, Freedom: The Annual Global Studies Workshop*. Duke University, Durham, NC. Co-sponsored by the Center of Global Studies and the Humanities, Duke University; NiNsee, Amsterdam (The National Institute for the Study of Dutch Slavery and its Legacy) and INPUTS (Institute for Postcolonial and Transcultural Studies, Bremen, Germany). 2010.
- “Third Spaces, Third Cinemas: An Introduction.” *Shaping San Francisco* Lecture Series. Co-sponsored by the Global Commons Foundation and Counter-Pulse, San Francisco, CA. 2009.
- “Re-reading *Mujeres de Pilsen*: Latina Feminist Oral History as a Praxis of Intercultural Dialogue,” *Roundtable on Latina Feminism* symposium, John Carroll University, Cleveland, OH. 2008.
- “Transmodernities/Transdisciplines.” *Transitio\_mx* conference, Universidad de Bellas Artes, Mexico City, Mexico. 2007.
- “Community Media and Social Change.” *Media Justice Parallel Events Forum*, United Nations/International Telecommunications Union World Summit on Information Society, Tunis, Tunisia. 2005.

1990-2005

- “Dis-Mantling the Master’s Tools: Popular education, media, and youth.” Keynote speaker, *Contemporary Community Curriculum* symposium. Museum of Contemporary Art, Chicago, IL. 2000.
- “Identifying the “Latino” (and Latina) in “Latino Independent Media,” *Territories and Boundaries: Geographies of Latinidad* conference, Center for Advanced Study, University of Illinois at Urbana-Champaign. 1999.
- “Latinas in Independent Media,” Northpark University, Chicago.

"Reality vs. Homogeneity: Latinos/as in Alternative and Mainstream Media." *Friday Forum Lecture Series*, University YMCA (simulcast on WILL-AM radio), Champaign, IL 1997.

"Youth, Criminality, and the Media." *Media Generations* conference, New York University and the New Museum of Contemporary Art, NY, NY. 1996.

"Latinas in Film," Chicago International Latino Film Festival. 1998.

Artists talk, *The Culture of Images Today* symposium, Krannert Art Museum, University of Illinois-Urbana-Champaign. 1997.

"Video Making as a Form of Cultural Resistance for Chicago's Inner City Youth," Afro-American Studies and Research Program, University of Illinois at Urbana-Champaign. 1997.

"Reality vs. Homogeneity: Latinos/as in Alternative and Mainstream Media," *Friday Forum Lecture Series*, University YMCA (simulcast on WILL-AM radio), Champaign, IL 1997.

Presenter, *Tongues Untied: A Marlon Riggs Retrospective*, The Center for Communication Resources and the DuSable Museum of African-American Art, Chicago. 1996.

"Video Machete," Parkland College, IL 1996.

"Youth, Criminality, and the Media," *Media Generations* conference, New York University and the New Museum of Contemporary Art, NY. 1996.

*Chicago Latino Art: An Expression of Transnational Identities*, Artists' Roundtable, DePaul University, Chicago, IL 1995.

Speaker and Moderator, *SURVIVAL: A discussion on ending violence against women*. Women in the Director's Chair International Film and Video Festival, Chicago.

"Latinas in the Media: Women of Pilsen." Chicago State University. Chicago, IL 1995.

"Video Machete: Youth Activism and Video Production." *Youth Cultures in Complex Societies*, an international symposium, the Goethe Institute, Chicago. 1995.

Artist lecture, Hamilton College, NY. 1995.

Artist lecture, Gender and Society Workshop, University of Chicago. 1995.

Artist lecture, Art History Department, De Paul University, Chicago. 1994.

Artist lecture, Columbia College, Chicago. 1994.

Artist lecture, New Chicago Voices, Gallery 400, University of Illinois-Chicago. 1994.

Artist lecture, Carleton College, MN. 1993.

Artist lecture, *Illinois History: Beginning with Women* conference, University of Illinois –Urbana-Champaign. 1993.

Artist lecture and screening, Eastern Illinois University. Charleston, IL 1992.

Visiting Artist lecture, Video Department, School of the Art Institute of Chicago. 1992.

"Video Activism." Escuela Popular Norteña, Valdez, NM. 1992.

"Women of Pilsen." Society of Women in Philosophy-Midwest Conference, Carleton College, MN. 1992.

"Women of Pilsen." Women of Color Founding Conference, Northeastern Illinois University, Chicago. 1992.

"Women of Pilsen." Madison Public Library, Madison, WI. 1992.

### **Panel Presentations**

2005 – 2015

Speaker and co-convenor of roundtable, *Publishing in/with/and Precariousness*. National Women's Studies Association Conference, Milwaukee, WI. November 2015.

Speaker and co-convenor of roundtable, *M.A.K.E.: Global Media Education*, with Matthew Battles (metaLAB@Harvard) and Giuliana Cucinelli (Concordia/MIT), SXSWedu Conference, Austin, TX. March 2015.

- Invited speaker and convenor of roundtable, *CoLLective NoW: Artists on Collective Practice*, with Robert Sember (Ultra-red), Beatriz Santiago-Muñoz (Beta-local), Salome Chasnoff (Beyond Media), Sasha Sumner (Hungry March Band), and Kim Hou (M.E.I. Collectif). The Feminist Art Project day of panels during the College Art Association Conference. Museum of Art and Design, NY, NY. February 2015.
- “Beyond Binary Code,” *Momentum: Gender and Digital Art*. College Art Association Conference, Chicago, IL. February 2014.
- “Indigenous Designs, Planetary Media,” *Realizing the Indigenous Planetary*. Native American and Indigenous Studies Association Annual Conference, Mohegan Sun Conference Center, CT. 2012.
- Panel Organizer and Presenter, “At the (Culebra) Cut, from the (Colonial) Wound: Visual and Sonic Movements through the Panama Canal,” *Transformative Pedagogies and the Liberation of “Creativity”: Contemporary Art, Decolonial Aesthetics and Fanonian Invention*. Caribbean Philosophical Association Shifting the Geography of Reason Conference, Rutgers University, New Brunswick, NJ. 2011.
- “The Underside of the University: Ethnic Studies from Below in Ron Takaki's Pedagogy and Epistemology,” *We're Still Waiting for Our College of Ethnic Studies* panel, Ethnic Studies 40 Years Later: Race, Resistance and Relevance Conference, San Francisco State University. 2009.
- “Theorizing the Counter-Archive from the Other Side of the Digital Divide,” Ethnic Studies Graduate Student Conference, University of California-Berkeley. 2008.
- “African Cinemas: Towards a Third Cinema, Now,” *Bodies in Motion: Blackness, Performance and Discursive Difference* symposium, Black Humanities Collective, University of Michigan, Ann Arbor, MI. 2008.
- “Notes Towards An/Other Theory of Liberatory Media Praxis: Latina Cinema and Beyond,” Caribbean Philosophical Association *Shifting the Geography of Reason* Conference, University of the West Indies-Mona, Kingston, Jamaica. 2007.
- 1990 - 2005
- Youth Media Workshop, *Scholarship in the Digital Age* symposium, Annenberg Institute for Communications Research, University of Southern California, Los Angeles, CA. 2004.
- “Understanding Inclusion, Exclusion and Collectivity in Community Based Arts Programs,” co-presented with John Ploof, *Service Learning in the Arts: Does it Work?* panel, College Art Association Conference, Chicago, IL. 2001.
- “Dis-Mantling the Master's Tools: Popular Education, Popular Culture, and the Media,” *Art and Trouble: Art in the Community* panel, College Art Association Conference, Los Angeles, CA. 1999.
- “Las Voces Creativas de Latinas Jovenes: The Video Machete Young Women's Video Project,” *Video Poetry* panel, The Fourth Annual Hijas del Quinto Sol Conference on Latina Literature and Identity, Guadalupe Cultural Arts Center and St. Mary's University, San Antonio, TX. 1999.
- “Video Machete: Media Activism with Chicago Youth,” *Community Arts in Chicago* panel, National Art Education Association Conference, Chicago, IL 1998
- “Video Activism in the Barrio,” National Association of Chicano Studies Conference, Chicago, Illinois. 1996.
- Presenter and convenor, *15 Years of Women's Filmmaking*. Women in the Director's Chair International Film and Video Festival, Chicago, Illinois. 1996.
- “Hybridity/Bisexuality,” *Latinas Communicating Across Borders* panel, Mujeres Activas en Letras y Cambios Sociales Conference, Chicago, Illinois. 1993.
- Presenter, *Independent media in the schools*, National Association of Media Arts Centers National Conference, Chicago, Illinois. 1993.

- Co-Moderator and Presenter, "Women of Pilsen," *Audience as Artist: Collaborations with the Community* panel with Laurie Beth Clark, Women's Caucus for Art National Conference, Seattle, Washington. 1993.
- "Mujeres de Pilsen/Women of Pilsen." *Public Art as Alternative Education*, National College Art Association Conference, Chicago. 1992.
- "Video/Dance: A model of interdisciplinary art making in schools." Central Illinois Arts Education Conference, Eastern Illinois University, Charleston, IL. 1992.
- "Multiculturalism/Postmodernity," *A Post-Modern Primer*, Midwest College Art Association Conference, Madison, Wisconsin. 1991.

### **Other Public Conversations**

- "Civil Society: A Conversation with Michelle Dizon." Radical Philosophy Association Conference, San Francisco State University. 2008.
- "A Conversation with Chantal Akerman." Museum of Contemporary Art, Chicago. 1998.
- "Latinos-Latinas Producing Independent Video," Latina-Latino Studies Program, University of Illinois-Urbana-Champaign. 1997.
- Moderator and presenter, "Nuevo: Young Latino Filmmakers," Chicago Cultural Center, Chicago. 1994.
- Moderator, *Transformations: Four women video artists*. Women in the Director's Chair Film and Video Festival, Chicago. 1994.
- Presenter, *Plural Identities in Travelling Territories*. Randolph St. Gallery, Chicago. 1993.
- Presenter, *Activist Art: Critique or Commodification*. Crux Gallery, Chicago. 1992.
- Presenter, *Media Arts in the Schools*. Illinois Arts Council Artist-in-Residence Orientation Conference, Starved Rock, IL. 1992.
- Presenter, *Interrogating Identity*. University of Wisconsin-Madison. 1992.
- Presenter, *The Aesthetics of Community Video*, Women in the Director's Chair Festival, Chicago. 1992.
- Presenter, *Vibrant Voices: People of Color Speak Out*, Randolph St. Gallery, Chicago. 1992.

### **NGOs and Foundations**

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#### **Global Commons Foundation, Co-Chair, Board of Directors (2007 – 2010)**

GCF, a San Francisco-based transnational foundation, was co-founded by Katharine Wallerstein and the Raqs Media Collective, with the mission of supporting individuals, organizations and collectives in creative and communicative practices for just and sustainable futures. Our work included the co-organizing of the World Social Forum – Bay Area events in January 2008; Teach-In on the Iraq War, University of California-Berkeley, 2008; and other public events and symposia.

#### **North American Media Justice Delegation to the World Summit on Information Society (WSIS), Tunis, Tunisia, National Steering Committee (2005)**

Co-organized by media organizations Video Machete (Chicago, IL), Third World Majority (Oakland, CA), and Fourth World Rising (Minneapolis, MN), this delegation consisted of 30 activists of color from around the U.S. and was supported through individual organizations and the Ford Foundation. At the WSIS we organized a two-day symposium as part of the Parallel Events Forum; engaged in popular education training on global internet politics; researched questions on community based telecentres and policy issues related to internet governance; and participated in the Civil Society Caucus.

**The Crossroads Fund, Board of Directors (1999-2004)**

The Fund, a member of the progressive Funding Exchange network, supports grassroots organizing in the Chicago area. Participated in fiscal oversight; staff hiring and supervision; grantmaking decisions; site visits and evaluation of applicant organizations; planning grantmaking policies; strategic planning and evaluation; and fundraising.

**The Public Square, Chicago, IL, Advisory Board (2002-2004)**

The Public Square was a Chicago-based not for profit cultural organization co-founded by Barbara Ransby and Lisa Yun Lee that organized diverse public forums for the discussion of pressing issues of social and cultural relevance.

**Youth Struggling for Survival, Chicago, IL, Founding Member, Board of Directors (1995-1997)**

Founded by writer and activist Luis Rodriguez and youth organizer Patricia Zamora; projects included the organization of a city-wide peace conference; youth retreats; youth media.

**Escuela Popular Norteña, Valdez, NM, Founding Member and Popular Educator (1990-1996)**

Co-organized popular education organization, co-founded by María Lugones and Geoff Bryce, run by national collective focused on U.S. Latina/o community organizing, including sessions at the national summer "Encuentro" program in Valdez, NM, at which artists, intellectuals, and activists met for roundtable discussions and strategizing; the production of a national newsletter; and local and national workshops on issues such as bi-lingual education, multi-culturalism in not-for-profit organizations, politics of gangs in the barrio, and community-based approaches to fighting violence against women.

**Latino Midwest Video Collective, Chicago, Founding Member (1992 – 1995)**

Activities included fundraising and the organization of public screenings.

**N.A.M.E. Gallery, Chicago, President, Board of Directors (1989 – 1993) Chair, Video Exhibitions Committee (1988 – 1993)**

Chaired monthly meetings of 15 member board; provided fiscal oversight of budget ranging from \$75,000 to \$125,000, acted as liaison between Board and Executive Director; collaborated on fundraising efforts. As Chairperson of Video Committee, organized all aspects of video exhibition program, including curation of programs, publicity, etc.

**Consultancies and Judging Panels**

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**Museo Alameda: The Smithsonian Center for Latino Arts and Culture, San Antonio, TX**

Curriculum Consultant, Education Department (2007).

**Third World Majority, Oakland, CA**

Curriculum Consultant, Cointelnow Project (2005).

**The Art Institute of Chicago**

Program Evaluator, "Arts Partners in Education," Department of Museum Education (2004).

**AOL Time Warner Foundation, New York, NY**

National Youth Media Roundtable, Invited Participant (2003).

**Illinois Arts Council, Chicago, IL**

Media Arts Advisory Panel (2001 and 2002).

**Zayed University, Abu-Dhabi, Dubai, United Arab Emirates**

Consultant, Media Arts Curriculum (2001).

**Art Education Department, University of Illinois-Chicago**

Evaluator, "Contemporary Community Curriculum" (2000).

**Illinois Arts Council, Chicago, IL**

Arts in Education Advisory Panel (1999).

**DeWitt Wallace/Reader's Digest Fund, New York, NY**

Panelist, "Outreach to Underserved Youth" Advisory Focus Group (1998).

**Rockefeller Foundation Intercultural Media Grants, NY, NY**

Nominator, 1995.

**Big Muddy Film Festival, Carbondale, IL**

Festival Judge (1994).

**Independent Television Service (ITVS), Minneapolis, MN**

Panelist, Open Call Selection Panel (1993).

**Illinois Arts Council, Chicago, IL**

Media Arts Advisory Panel (1990 – 1993).

**National Endowment for the Arts/Inter-Arts Regional Artists Project Grant**

Selection Panel, administered by Randolph St. Gallery, Chicago (1992).

**National Endowment for the Arts/American Film Institute Regional Fellowship**

Selection Panel, administered by Film In the Cities, Minneapolis, MN (1991).

**Artist Residencies**

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**Vermont College of Fine Arts, Montpelier, VT**

Gave keynote lecture and led group and individual critiques of graduate students work during 10-day winter residency for this low-residency graduate program in visual art (2012).

**Berklee College of Music, Boston, MA**

Advised senior undergraduate students in video installation and co-produced thesis video exhibition at GASP projects, Boston (2010).

**Bateman School, Chicago, IL**

Designed and instructed video art workshops for 3rd and 6th graders, including a bi-lingual classroom (1993).

**Tarble Arts Center, Eastern Illinois University, Charleston, IL**

Collaborated with Kate Kuper, Professional Dancer, to create and teach multi-media performance workshops in high schools and at Eastern Illinois University; culminating in public performances (1993).

Taught intensive video art workshop for teenagers and adults at the Tarble Arts Center, as well as at area high schools and junior high schools; culminating in an exhibition of a collaborative video installation (1992).

**Community Television Network at Latino Youth Alternative High School, Chicago, IL**

Designed and taught video production class and managed city-funded program for inner-city youth providing salaries for job training; including outreach, administration, and evaluation procedures. Also taught video art production class during regular academic year; organized community outreach program; participated in school-wide administrative duties; and co-directed and edited teen news series, "Hard Cover," shown weekly on Chicago Cable Access (1989 – 1991).

**Little City Foundation, Palatine, IL**

Designed curriculum and taught inter-disciplinary arts program including painting, performance, and video workshops with adult and teen-aged developmentally challenged residents; culminating in an exhibition of a collaborative videotape (1990 – 1991).

**Sun Foundation, Varna, IL**

Led video art workshops with English and Art teachers and students at Mid-County High School and Varna Grade School (1991).

**Selected Bibliography**

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<http://hemisphericinstitute.org/hemi/es/e-misferica-111-gesto-decolonial/chavez>
- Rojas-Sotelo, M. "Decolonial Aesthesis at the 11th Havana Biennial." In *Social Text/Periscope*, July 2013.  
[http://socialtextjournal.org/periscope\\_article/decolonial-aesthesis-at-the-11th-havana-biennial/](http://socialtextjournal.org/periscope_article/decolonial-aesthesis-at-the-11th-havana-biennial/)
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 Digital version available at [ftp://16beavergroup.org/pdf/event21\\_lasch\\_report3.pdf](ftp://16beavergroup.org/pdf/event21_lasch_report3.pdf)
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[http://issuu.com/paulusgo/docs/est\\_ticasdecoloniales\\_gm](http://issuu.com/paulusgo/docs/est_ticasdecoloniales_gm)
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 Available at <http://www.kronotop.org/fvideos/images-of-struggledecoloniality/>
- Ree, M. "producing a [feminist] [decolonial] [multiple] world through a frame: Dalida Maria Benfield." In *HASTAC (Humanities, Arts, Science, and Technology Advanced Collaborative) Forum*, 6/12/2011. <http://hastac.org/blogs/margaret-rhee/producing-feminist-decolonial-multiple-world-through-frame-dalida-maria-benfield>
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- Goldfarb, B. *Visual Pedagogy: Media Cultures in and Beyond the Classroom*. Durham, NC: Duke University Press, 2002.
- Myers, L. "The right to be seen and heard: Youth media distribution." *MediaRights*, Aug. 2001.
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