

**manuel arturo abreu** (b. 1991, Santo Domingo) is a poet and artist from the Bronx. They studied linguistics (BA Reed College 2014). abreu works in text, ephemeral sculpture, and what is at hand in a process of magical thinking with attention to ritual aspects of aesthetics. They are the author of two books of poetry and one book of critical art writing, the Oregon Book Awards Sarah Winnemucca creative nonfiction finalist *Incalculable Loss* (2018). Their writing has appeared in *Rhizome*, *Art in America*, *CURA*, *The New Inquiry*, *Art Practical*, *SFMOMA's Open Space*, *AQNB*, among others. abreu also composes club-feasible worship music as Tabor Dark, with nine releases to date. They co-founded and co-run home school, a free pop-up art school in Portland in its fifth year of curriculum. Recent solo and duo shows include: Portland State University, Portland; Yaby, Madrid; the Art Gym, Portland; Open Signal, Portland; Institute for New Connotative Action, Seattle. Recent group shows include: Superposition, LA; Veronica, Seattle; Felix Gaudlitz, Vienna; Critical Path, Sydney; Studio Museum in Harlem, NYC; NCAD Gallery, Dublin; online with Rhizome and the New Museum; and Centre d'Art Contemporain, Geneva. Recent curatorial projects have been staged at: Yale Union, Portland; Center for Afrofuturist Studies, Iowa City; SOIL, Seattle; Paragon Gallery, Portland; old Pfizer Factory, Brooklyn; S1, Portland; AA|LA Gallery, LA; MoMA PS1, NYC.

**DB Amorin** (b. Honolulu, Hawai'i) is an artist addressing audio-visual non-linearity as a container for intersectional experience, often focusing on the role error plays as a generative opportunity. His media-centered installations are the result of DIY methodologies, lo-fi translations, and persistent, inquisitive experimentation of available materials. His work has been supported with awards from the Oregon Arts Commission, the Ford Family Foundation, Regional Arts & Culture Council, the Precipice Fund grant funded by The Andy Warhol Foundation for the Visual Arts and the Calligram Foundation and administered by Portland Institute for Contemporary Art (PICA). His visual art and curatorial programming have been exhibited at the ImagineNative Film + Media Arts Festival, A Space Gallery (Toronto, Canada), Luggage Store Gallery, Soundwave ((7)) Biennial (San Francisco, CA USA), PICA, Oregon Contemporary, FalseFront (Portland, OR USA), the Honolulu Museum of Art, Honolulu Biennial 2019, Doris Duke Theatre (Honolulu, HI USA), among others.

**Joshua Chambers-Letson:** Joshua Chambers-Letson is Professor of Performance Studies and Asian American Studies at Northwestern University, researching and teaching course in performance theory and contemporary art criticism, Asian American cultural production, legal and political theory, and queer of color critique. At work on a book about queer love and loss, art, and grief, JCL's most recent monograph, *After the Party: A Manifesto for Queer of Color Life* (NYU Press, 2018) studies contemporary art and performance by queers and women of color who mobilize aesthetics to survive, thrive, and mourn within the annihilating conditions produced by the overlapping forces of racial capitalism, Euro-US colonialism, white supremacy, and cis-heteropatriarchy. Focusing on the lives and work of Nina Simone, Félix González-Torres, Danh Võ, Eiko Otake, and Tseng Kwong Chi, *After the Party* was the 2019 winner of both the

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Association of Theatre in Higher Education's Outstanding Book Award for best book in theatre and performance studies and the Eroll Hill Award for best book in black theatre and performance studies from the American Society for Theatre Research. JCL's first monograph *A Race So Different: Law and Performance in Asian America* (NYU Press, 2014) argues that law influences racial formation by compelling Asian Americans to embody and perform recognizable racial identities in both popular aesthetic forms (from theatre and opera to rock music), before attending to the way Asian American artists and activists have used performance, theatre, and art to contest and disrupt the forces and effects of racialization. *A Race So Different* won the 2014 Outstanding Book Award from ATHE. With Tavia Nyong'o, Chambers-Letson is the co-editor of José Esteban Muñoz's posthumous *The Sense of Brown* (Duke University Press, 2020) and with Christine Mok he is co-editor of *Frances Ya-Chu Cowhig's China Trilogy: Three Parables of Global Capital* (Metheun Drama, 2022). JCL serves as a performance editor for *ASAP*, on the editorial board of *women & performance*, as a series co-editor for the "Sexual Cultures" series at NYU Press (with Nyong'o and Ann Pellegrini), and is the 2022–2023 Thinker-In-Residence with the Felix Gonzalez-Torres Foundation.

Chambers-Letson received a PhD in Performance Studies from NYU's Tisch School of the Arts in 2009, held a postdoctoral fellowship at Wesleyan University's Center for the Humanities, and was most recently a Presidential Fellow at Yale University for the 2021-2022 academic year.

**Lisa Dent** has been in the field for close to 30 years, bringing enthusiasm, humor, and heart to her work every day. This includes her creative practice as well as collaborations and management of larger, artistic projects. She has owned and managed departments of small, mid-size, and large organizations through the lens of inclusion, equity, and anti-oppression. Her background includes work in the visual arts, publishing, theater, and film, making her one of the few professionals deeply engaged with artists and colleagues across multiple genres. Dent received her BFA from Howard University and her MFA from New York University's Tisch School of the Arts, and completed the Whitney Museum Independent Study Program in curatorial studies. She has served on several juries and committees and is currently a board member of Black Lunch Table.

**Alexandra Foradas** (she/they) is a curator and art historian based in North Adams, MA, and New York, NY. She specializes in modern and contemporary art, with an emphasis on systems of meaning-making, technologies of knowledge transmission, and practices of care.

Foradas is currently Curator at MASS MoCA (North Adams, MA), where she has curated and co-curated exhibitions by artists including EJ Hill (*Brake Run Helix*, 2022, catalogue forthcoming), Jason Moran (*Black Stars: Writing in the Dark*, 2022), Lady Pink (2022, collaborations with Jenny Holzer and ROOTS Teen Center), Taryn Simon (*A Cold Hole | Assembled Audience* 2018, *The Pipes*, 2021), Jenny Holzer (2017, 2019), Annie Lennox (*'Now I Let You Go...'*, 2019, co-curated with Joseph Thompson), Rachel Howard (*Paintings of Violence (Why I am not a mere Christian)*, 2018), co-curated with Joseph Thompson), Janice Kerbel (*Slip* 2017), and Gunnar Schonbeck (*No Experience Required*, 2017, co-curated with Mark Stewart), as well as the group

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exhibitions *Deep Water* (2022), *Kissing through a Curtain* (2020; catalogue 2021), "How does your horn sound?" (2020), and *Bibliothecaphilia* (2015). Other programming includes the MASS MoCA After Hours series (co-producer 2023); *Time of Now Festival* (participant 2019 + 2022, co-producer 2021); the internal discussion series MASSpeaks (co-organizer 2020–21); the symposium *The Machine that Makes the Art?: Interpretation, Collaboration*, and Sol LeWitt's Wall Drawings (convener and moderator 2018); and various other public talks and programs. She was also part of the advisory collective for Care Syllabus.

**Jonathan González** is an artist working at the intersections of choreography. Their practice situates black and contemporary life through research-based processes, usually generated collaboratively, employing forms of performance, pedagogy and time-based media. In 2019, González was a New York Dance and Performance "Bessie" nominee for Breakout Choreographer and their work ZERO (2018) was nominated for Outstanding Production. Their writings have been published by *EAR | WAVE | EVENT*, *Dance/NYC*, *Regiones:CENTRAL*, *Movement Research*, *Contemporaryand*, *The Creative Independent*, *Contact Quarterly*, *Cultured Magazine*, *deem journal*, and *Angela's Pulse*. They have received fellowships from the Robert Rauschenberg Foundation, Foundation for Contemporary Arts, Art Matters Foundation and the Jerome Foundation, and have been an artist in residence at the Lower Manhattan Cultural Council, Maggie Allesee National Center for Choreography, Trinidad Performance Institute and Loghaven Artist Residency.

**fields harrington** is an artist who lives and works in Brooklyn, NY. He works across disciplines and media to investigate the social and political dimensions of race, value, and histories of science. The interweaving of vernacular and scientific idioms in his work probes systems of knowledge that determine how life is valued and distributed. fields received his BFA from the University of North Texas and MFA from the University of Pennsylvania. He was a participant in the Whitney Independent Study Program for the 2019-2020 year. fields harrington is currently teaching at The New School, Parsons School of Design, and The Cooper Union.

**Laurel V. McLaughlin** (she/her/hers) is a curator, art historian, writer, and educator whose research and writing explores research-based sculpture, installation, new media, and social practice works concerning formal liminalities, globalized migration, and ecological networks. McLaughlin is currently a Curator and the Director of the Collective Futures Fund at Tufts University Art Galleries and completing her doctorate at Bryn Mawr College, writing a dissertation concerning performative migratory aesthetics. She has shared her scholarly and curatorial work in conferences ranging from Performance Studies International, Calgary; to the Universities Art Association of Canada Conference, Montreal and Toronto; the College Art Association, New York; to the Association of the Study of the Arts of the Present, Hong Kong, and published her work with *Art Papers*, *ASAP/J*, *BOMB Magazine*, *C Magazine*, *The Brooklyn Rail*, *Performa Magazine*, *Contact Quarterly*, *Performance Research*, *te magazine*, *women & performance*, and *Antennae: The Journal of Nature in Visual Culture*, among others.

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Forthcoming writing from McLaughlin will be featured in the *International Journal of the Arts in Society*, the edited volumes *Bare Bodies—Thresholding Life*, published by De Gruyter GmbH and *Women's Innovations in Theatre, Dance, and Performance* published by Bloomsbury's Methuen Drama, and she is co-editing the multidisciplinary reader *Tania El Khoury's Live Art: Collaborative Knowledge Production*, published by Amherst College Press in 2024. McLaughlin has curated exhibitions, programming series, and symposia at institutions and collegiate galleries such as the Pennsylvania Academy of the Fine Arts, Arthur Ross Gallery at the University of Pennsylvania in collaboration with the ICA Philadelphia, Southeastern Center for Contemporary Art, Lafayette College Art Galleries, Usdan Gallery at Bennington College, Emerson Contemporary, the Center for Contemporary Art & Culture at the Pacific Northwest College of Art, and Bryn Mawr College. She is a recipient of the 2022 Andy Warhol Curatorial Research Grant for a forthcoming exhibition *How do you throw a brick through the window...* at Tufts University Art Galleries.

**Katiushka Melo** (b. 1977) is a Hudson-based interdisciplinary artist, born in New York and raised by Chilean parents.

Her work often addresses the challenging questions around the role and representation of women in modern society, specifically women of color. The physicality of her actions and repetitiveness found in her performances addresses the challenges women face both culturally and socially. They are cathartic and ritualistic. Much of her artwork materializes as a sort of rite, orchestrated to symbolize the perpetual repetitive cycles of life, from rebirth and renewal into womanhood, from ancestor to the body one occupies. Her work is about loss of identity, as a first generation non immigrant, and as a child of parents who fled their country shed of its identity by a right wing authoritarian military dictatorship. She explores the feeling of otherness throughout her work while still embracing her feminine mysticism and connection to earth. She wants to disrobe the perceived difference in many spheres including gender, race and geography and often mirrors the unsettling judgement of racism, discrimination, appropriation, and feelings of otherness all while asking us to consider the spiritual, ethereal, and physical connection to body and earth.

Her work has been exhibited in the Americas, Europe and Asia, most recently at Miami Art Basel and a solo show at Veracruzana Cultural Center for the Arts in Mexico.

**Tavia Nyong'o** is William Lampson Professor of American Studies at Yale, and the Curator of the Public Program at the Park Avenue Armory in New York. In 2023, he was guest curator of the Boffo Performance Festival in Fire Island Pines.

**Africanus Okokon** works with the moving image, performance, painting, assemblage, collage, sound, and installation to explore the dialectics of forgetting and remembrance in relation to cultural, shared, and personal mediated histories. He received a BFA in Film/Animation/Video from the Rhode Island School of Design (RISD) in 2013 and an MFA in Painting/Printmaking from Yale University in 2020, where he was a recipient of the Alice Kimball English Traveling Fellowship.

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Africanus has performed, screened, and shown work in international venues including the Ottawa Animation Film Festival, the Eyeworks Festival of Experimental Animation, the BlackStar Film Festival, the Chicago Underground Film Festival, Chale Wote Street Art Festival, Sean Kelly Gallery, the International Print Center in New York, Perrotin Gallery, Pioneer Works, and The Kitchen. Africanus was a 2021–2022 Studio Fellow at NXTHVN in New Haven, Connecticut and a 2020 Artist-in-Resident at Artspace New Haven. His work has been featured in publications such as *The Yale Review*, *New American Paintings*, *PopMatters*, and the *Wire: Adventures in Sound and Music*. He is currently an Assistant Professor in Film/Animation/Video at the Rhode Island School of Design (RISD) and is based in New Haven, Connecticut.

**sidony o’neal** is an artist and writer based in Portland, Oregon. o’neal’s work has recently been presented with the Portland Institute for Contemporary Art (PICA); Veronica (Seattle); and SculptureCenter (NYC). Performances as part of non-band DT have been shared at PICA, Kunstverein Düsseldorf, Performance Space New York, and If I Can’t Dance (NL). o’neal has published essays with *Arts.Black* and the *Journal of Women and Performance*, and they are the editor of *M:ASR*. o’neal has held residencies at MASS MoCA and Banff Centre (CA). o’neal is a 2022–2023 Hodder Fellow at the Lewis Center for the Arts, Princeton University.

**M. nourbeSe Philip** was born in Tobago. She earned a BSc from the University of the West Indies and an MA and LLB from the University of Western Ontario. Philip was a practicing lawyer for seven years before turning full-time to writing. She is the author of works of poetry, fiction, and nonfiction. Her collections of poetry include *Thorns* (1980); *Salmon Courage* (1983); *She Tries Her Tongue* (1989); *Her Silence Softly Breaks* (1988), which won a Casa de las Américas Prize for Literature; and *Zong!* (2008), a polyvocal, book-length poem concerning slavery and the legal system. Fred Wah has noted that *Zong!* “is legal poetry. This is, legally, poetry. ... The poetry displays the agonizing tension of an exploration through the minute particulars and silences locked within the legal text, the precise and cautious movement that tries to not tell the story that must be told.” Like much of Philip’s work, the book asks readers to actively engage the text at the level of syllable, fragment, sound, and space.

In addition to poetry, Philip has published two novels: the young adult novel *Harriet’s Daughter* (1988), a runner-up for both a Canadian Library Association Prize for children’s literature and a Max and Greta Abel Award for Multicultural Literature, and *Looking for Livingstone: An Odyssey of Silence* (1991). Philip’s short story “Stop Frame” received a Lawrence Foundation Award in 1994. Her play *Coups and Calypsos* (1999) has been produced in both Toronto and London. Philip’s essay collections include *Frontiers: Essays and Writings on Racism and Culture* (1992), *Showing Grit: Showboating North of the 44th Parallel* (1993), *CARIBANA: African roots and continuities—Race, Space and the Poetics of Moving* (1996), and *Genealogy of Resistance and Other Essays* (1997).

Philip’s numerous honors and awards include fellowships from the Guggenheim Foundation, Rockefeller Foundation, and MacDowell Colony. She is the recipient of

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awards from the Canada Council for the Arts, Ontario Arts Council, and Toronto Arts Council. In 2001, she was recognized by the Elizabeth Fry Society with its Rebels for a Cause Award, and the YWCA awarded her its Women of Distinction in the Arts Award. Philip has received a Chalmers Fellowship in Poetry and has been writer-in-residence at Toronto Women's Bookstore and McMaster University. In 2012, she received a NALIS Lifetime Literary Award.

**Emilio Rojas** is a multidisciplinary artist working primarily with the body in performance using video, photography, installation, public interventions, and sculpture. As a queer, Latinx immigrant with Indigenous heritage, it is essential to his practice to engage in the postcolonial ethical imperative to uncover, investigate, and make visible and audible undervalued or disparaged sites of knowledge, narratives, and individuals. He utilizes his body in a political and critical way, as an instrument to unearth removed traumas, embodied forms of decolonization, migration, and poetics of space. His research-based practice is heavily influenced by queer and feminist archives, border politics, botanical colonialism, and defaced monuments. Besides his artistic practice, he is also a translator, community activist, yoga teacher, and anti-oppression facilitator with queer, migrant, and refugee youth. He holds an M.F.A. in Performance from The School of the Art Institute of Chicago and a B.F.A. in Film from Emily Carr University in Vancouver, Canada. He is currently a Visiting Critic at the College of Architecture, Art, and Planning at Cornell University.

His work has been exhibited in his native Mexico, in addition to Spain, Canada, Austria, England, France, Greece, Australia, Japan, and the United States, at venues such as Vivarium Gallery, Vancouver; Performance Space and Angus-Hughes Gallery, London; Infr'ation Performance Festival, Venice; Glasshouse, Brooklyn; DePaul Art Museum, Chicago; and Museo Tamayo, Mexico City. In addition to his artistic practice, he is also a yoga teacher, translator, community activist, and anti-oppression facilitator with queer, migrant, and refugee youth. He has attended residencies at Performance Space, Folkestone, UK; Laboratoire des Arts de la Performance, Paris; Banff Centre, Alberta; Elsewhere Museum, North Carolina; Surrey Art Gallery, British Columbia; Botín Foundation, Spain; and Pirate Camp: Stateless Pavilion at the 54th Venice Biennale. He has delivered lectures at national and international institutions, including Accademia di Belle Arti di Bologna, on (de)colonial aesthetics; International Civil Rights Center and Museum, on reflections on disappearing; Emily Carr University, on the politics of performance; Lafayette College, on colonial color palettes; and Simon Fraser University, on queer phenomenology.

**S\*an D. Henry-Smith** is a collaborative practitioner engaging Black experimentalisms in and across poetry, photography, sound, and performance. Their book *Wild Peach* (2020), was published by Futurepoem, and shortlisted for the PEN Open Book Award, and they are the author of two chapbooks: *Body Text* (2016) and *Flotsam Suite: A Strange & Precarious Life, or How We Chronicled the Little Disasters & I Won't Leave the Dance Floor Til It's Out of My System* (2019). They have read, performed, and exhibited previously at Issue Project Room, 47 Canal, Solomon R. Guggenheim Museum, The Poetry Project, Metro54, The Studio Museum in Harlem, ROZENSTRAAT, Brooklyn Museum, Wonderfeel, Callie's, Triple Canopy, and

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elsewhere. Henry-Smith regularly collaborates in sound, poetry, and performance with Dweller Electronics, Imani Elizabeth Jackson as Mouthfeel, Justin Allen, Taja Cheek, Yulan Grant, Ryan C. Clarke, Danny Sadiel Peña, Gabrielle Octavia Rucker, Alec Mateo, Ladipo Famodu, Monique Todd, and Derica Shields, among others.

**Rebecca Schneider** is Professor in the Department of Theatre Arts and Performance Studies where she teaches performance studies and intermedial art at Brown University. She is the author of *Theatre and History* (Palgrave 2014), *Performing Remains: Art and War in Times of Theatrical Reenactment* (Routledge 2011) and *The Explicit Body in Performance* (Routledge, 1997). With Jussi Parikka she is the author of *Remain* with Meson Press (2018). She has coedited the anthology *Re:Direction: A Theoretical and Practical Guide to 20th-Century Directing* and three special issues of *TDR: The Drama Review*: 1. on Precarity and Performance (2012), 2. on New Materialisms and Performance (2015), and 3. on Performance and Social Reproduction (2018). She is a consortium editor for TDR, has been a contributing editor to *Women and Theatre*, and is coeditor with David Krasner and Harvey Young of the book series "Theatre: Theory/Text/Performance" with University of Michigan Press.

Schneider has published essays in several anthologies including *Psychoanalysis and Performance*, *Acting Out: Feminist Performance*, *Performance and Cultural Politics*, *Performance Cosmologies*, *Performance and the City*, and the essay "Solo Solo Solo" in *After Criticism*. Her essay "That the Past May Yet Have Another Future: Gesture in the Times of Hands Up," published in *Theatre Journal*, won the 2018 Oscar Brockett Best Essay Prize at the American Society for Theatre Research. In addition, she has collaborated with artists at such sites as the British Museum in London and the Mobile Academy in Berlin, and delivered lectures at museums such as the Guggenheim in New York, the Gulbenkian in Lisbon, the Museum of Modern Art in Warsaw, Musée d'art contemporain de Montréal, the Centre de la Danse in Paris, and the Point Art Center in Cyprus.