

**Eva Díaz** has taught at the Pratt Institute in New York since 2009. Her book *The Experimenters: Chance and Design at Black Mountain College* was released in 2015 by the University of Chicago Press. She has recently completed the manuscript of a new book titled *After Spaceship Earth*, analyzing the influence of R. Buckminster Fuller in contemporary art. Her writing has appeared in magazines and journals such as *The Art Bulletin*, *Artforum*, *Art Journal*, *Art in America*, *Cabinet*, *e-flux journal*, *Frieze*, *Grey Room*, *Harvard Design Magazine*, *New Left Review*, *October*, and *Texte zur Kunst*.

**Macarena Gómez-Barris** is a cultural critic, author and Chairperson of Social Science and Cultural Studies. She is founder and Director of the Global South Center, a hub for critical inquiry, aesthetic praxis, and experimental forms of social living. Macarena works on cultural memory, race, queer and decolonial theory, and rethinking the anthropocene. She is author of the recently published *The Extractive Zone: Social Ecologies and Decolonial Perspectives*, a book that theorizes social life through five extractive scenes of ruinous capitalism upon Indigenous territories (Duke University Press, 2017). She is also author of *Beyond the Pink Tide: Art and Politics in the Américas* (UC Press, 2018), *Where Memory Dwells: Culture and State Violence in Chile* (UC Press, 2009), and co-editor with Herman Gray of *Towards a Sociology of a Trace* (University of Minnesota Press, 2010). Macarena is author of numerous essays in art catalogues, including work on Laura Aguilar, Julie Mehretu, Cecilia Vicuña, and Carolina Caycedo, as well as essays in numerous peer reviewed journals. Macarena was a Fulbright fellow in 2014-2015 at Sociology and Gender Department in FLACSO Ecuador, Quito. She is co-editor with Diana Taylor of *Dissenting Acts*, a Duke University Press series.

**Alexandro Segade** is an interdisciplinary artist whose solo work has been presented at the Broad, REDCAT, and LAXART in Los Angeles; the Yerba Buena Center for the Arts, San Francisco; the TBA Festival in Portland, Oregon; MoMA PS1, Movement Research at the Judson Church, and Park Avenue Armory in New York City; and the Fisher Center for the Performing Arts in Annandale-On-Hudson, New York. Since 2000, Segade has worked with Malik Gaines and Jade Gordon in the collective *My Barbarian*, whose work has been included in the Whitney Biennial, two Performa Biennials, the Montreal Biennial and the Baltic Triennial, among others, and was the subject of a solo exhibition at the New Museum in 2016. *My Barbarian* has received a United States Artists Fellowship in performance and has previously been given support from Creative Capital, Foundation for Contemporary Arts, and Art Matters. Interested in collaborative models of artistic and theatrical production, Segade also founded the collectives A.R.M., which explores queer histories in projects at the Whitney, NY; BOFFO, Fire Island; Rogaland Kunstcenter, Norway; Kuir Festoval, Bogota, Colombia; and DD55 in Cologne; as well as *Courtesy the Artists*, a shifting NYC based group which has presented performances at the Kitchen, Studio Museum in Harlem and Recess Projects, NYC, among others. In 2018, Segade co-wrote and directed the multimedia performance "Popular Revolt," with Amy Ruhl, that premiered at the NYU Skirball, in a festival celebrating the 200th birthday of Karl Marx. Segade's recent writing on comics, science fiction and Chicana x zines has been published in *Artforum* and *Yale Theater Journal*. Segade was artist-in-residence at the Park Avenue Armory from 2017-19, where he will be presenting the science-fiction chorale performance *Star Choir*, a collaboration with Malik Gaines, in May 2019.

**Arlene Dávila** is a Professor of Anthropology and American Studies at New York University and founding director of The Latinx Project, an interdisciplinary space focusing on Latinx art, culture, and history at NYU. Her research spans urban ethnography, the political economy of culture and media, consumption, immigration, and geographies of inequality and race. In particular, Dávila's work has focused on the ethnographic study of the local, national and global dynamics of contemporary U.S. Latino/a and Latin American cultural politics. These research interests grew out of her early work in Latino/a and culturally specific museums and spaces in New York City, and have developed through her continued involvement in Latino/a advocacy and her interest in creative industries across the Americas. She's the author of numerous books, including *Latinx Inc: Marketing and the Making of a People*; *Barrio Dreams: Puerto*

*Ricans, Latinos and the Neoliberal City; and El Mall: The Spatial Politics of Shopping Malls in Latin America.* Her latest, *Latinx art: Artists, Markets and Politics* is forthcoming from Duke University Press.