

RAUL MOARQUECH FERRERA-BALANQUET, PhD + MFA



Erekuso (1998), Mixed Media Drawing on Paper, 68 cm. x 46 cm.

PORTAFOLIO (1992-2018)

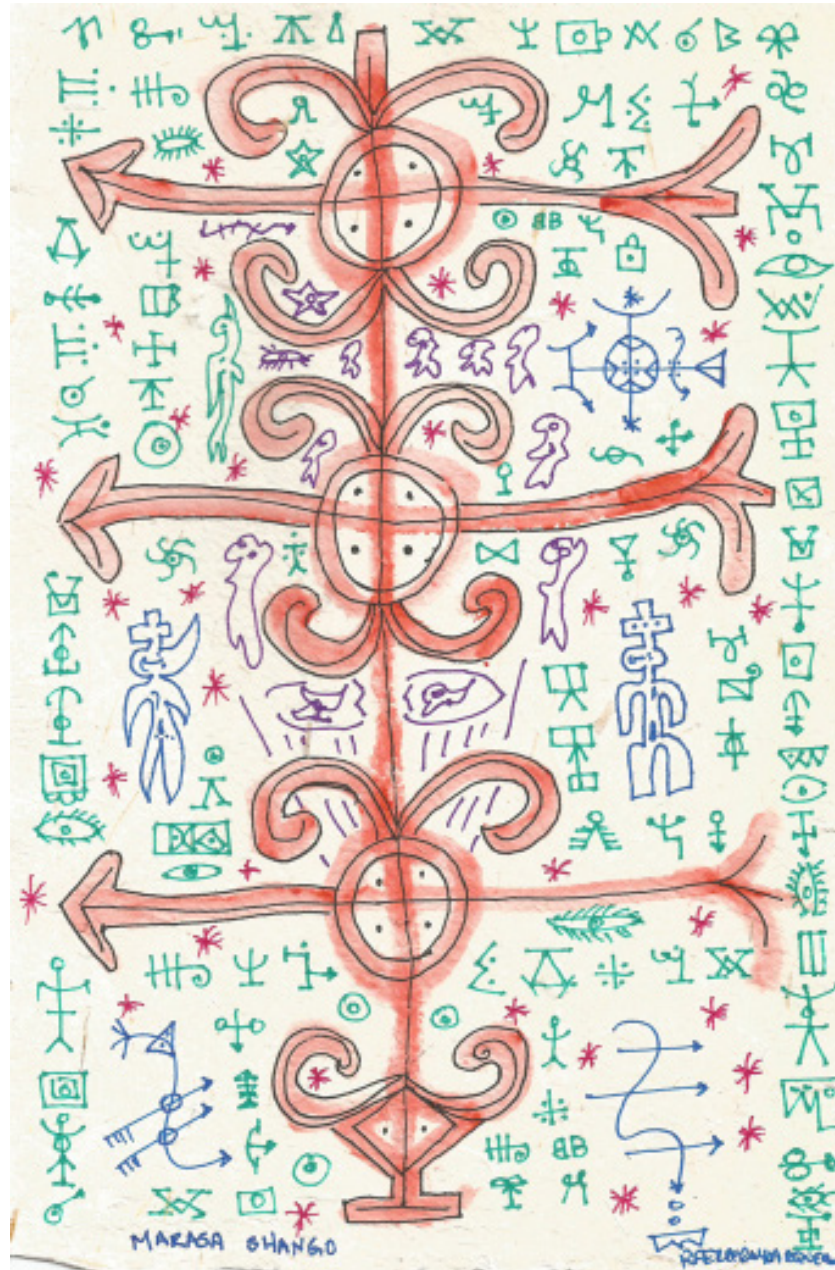
DRAWING / PAINTING / SCULPTURE / OBJECTS / MIXED MEDIA / PRINTS / DIGITAL / PERFORMANCE / INSTALLATION / ART BOOK /
GRAPHIC DESIGN / PHOTOGRAPHY / VIDEO / INTERACTIVE / NET ART / CONCEPTUAL / SOCIALLY ENGAGED / NEW MEDIA



Obispo (2017), Oil Painting on Canvas, 36 x 24 inches.



After Tarquina (2001), Ink and Color Pencil Drawing. 8 x 10 inches.

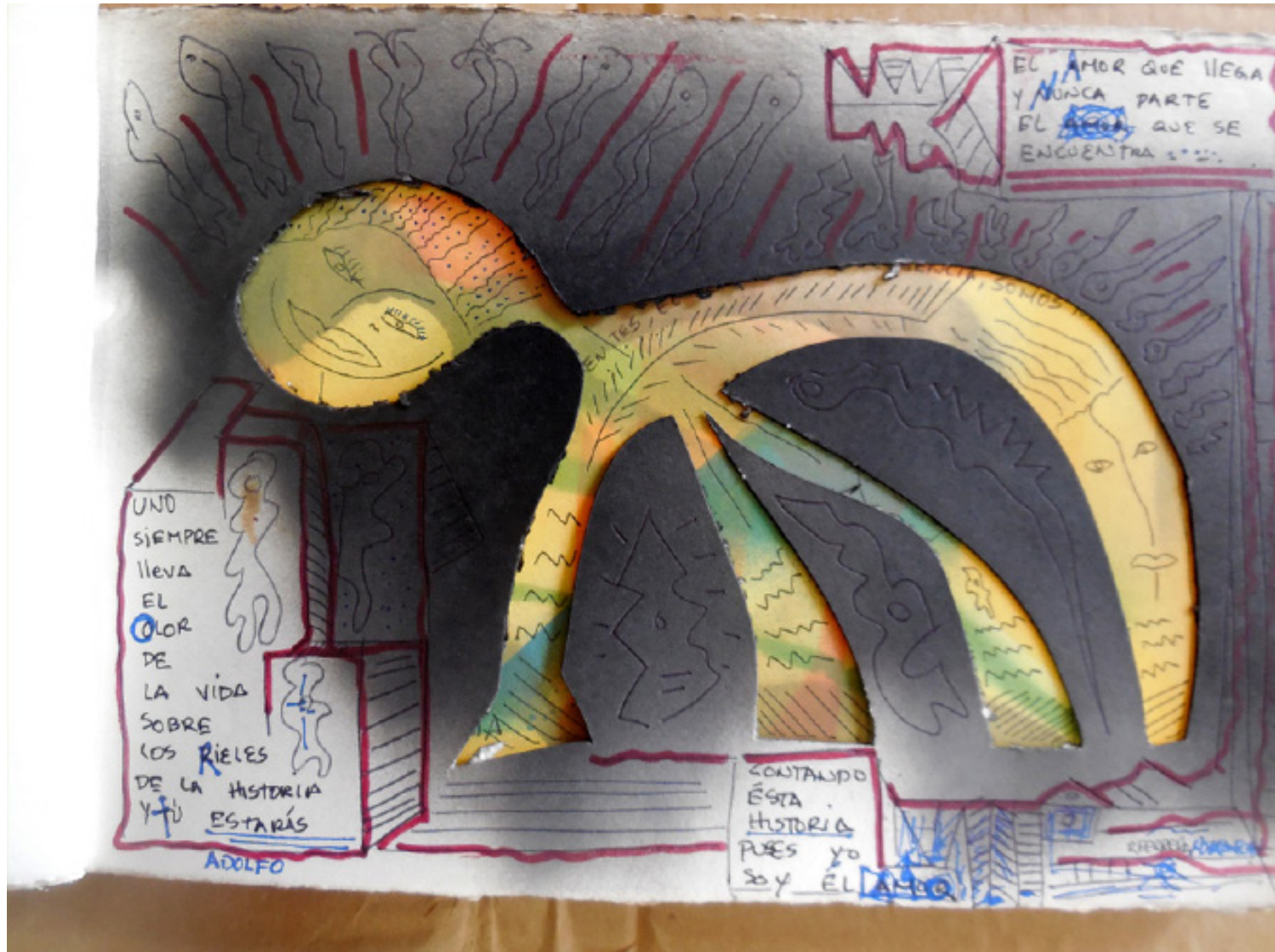


Marasa Shango (2018), Watercolor and ink drawing on recycled paper, 11 x 7.4 inches.





Lighting the Tobacco for Yemaya and Shango (2005), dry point drawing, watercolor, collage and B/W photography, 7 x 8.9 inches.



EL AMOR QUE LLEGA
Y NUNCA PARTE
EL AMOR QUE SE
ENCUENTRA S.O.

UNO
SIEMPRE
LLEVA
EL
OLOR
DE
LA VIDA
SOBRE
LOS RIELES
DE LA HISTORIA
Y TU ESTARÁS
ADOLFO

CONTARPO
ÉSTA
HISTORIA
PUES YO
SOY EL AMOR

Memorias de Adolfo Llauro (1994-1998), Hand Made Book, Variable Dimension

No. 30/1 virtual 2002

NAVEGACIONES

Echeverría
Garma
Metri Duarte
Flores
Alcocer Martínez
García y Aceves
Cervera
Garma Pool
Lara Rivera
Alfaro
Echeverría García
Ferrera-Balanquet
Monsreal
Sauri Bazán
Romero
Martínez Huchim
Rangel
Evia
Lópe Ávila
Martín
Pérez Rejón
Rejón

UR

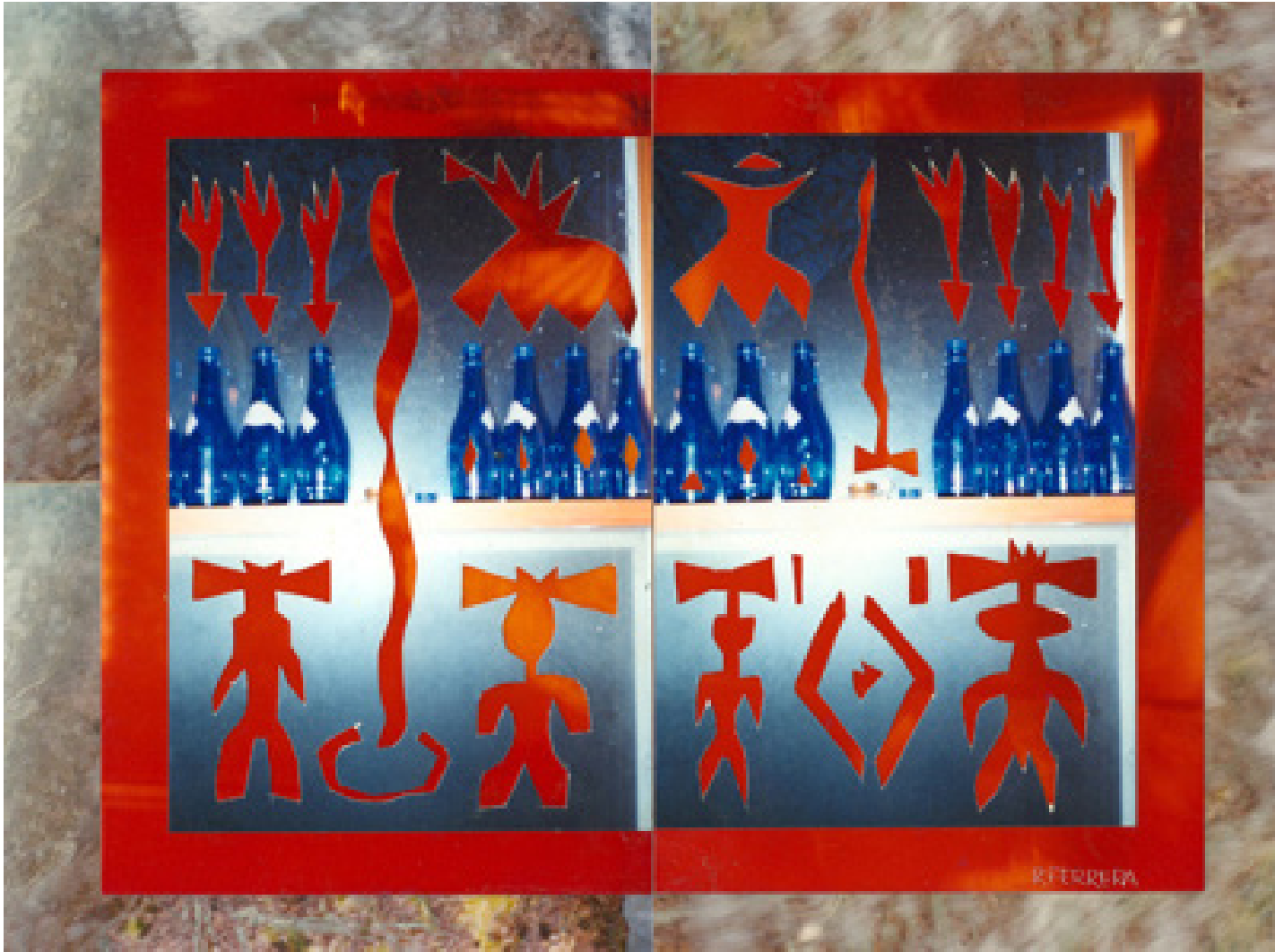
Revista Trimestral

ATRACADERO

www.cartodigital.org/navegaciones



Catrina (2007), from the series *Retratos* (2004-2017), Color Photography, Digital Print, 20 x 18 inches.



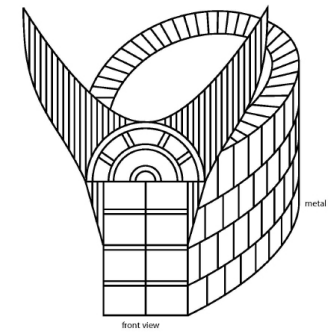






Futura VI (2009), From the series *Merida Tho_MX / Futura T'Ho* (2008-2017), Sculpture made off stone from Yucatan, Mexico, Variable Dimensions,

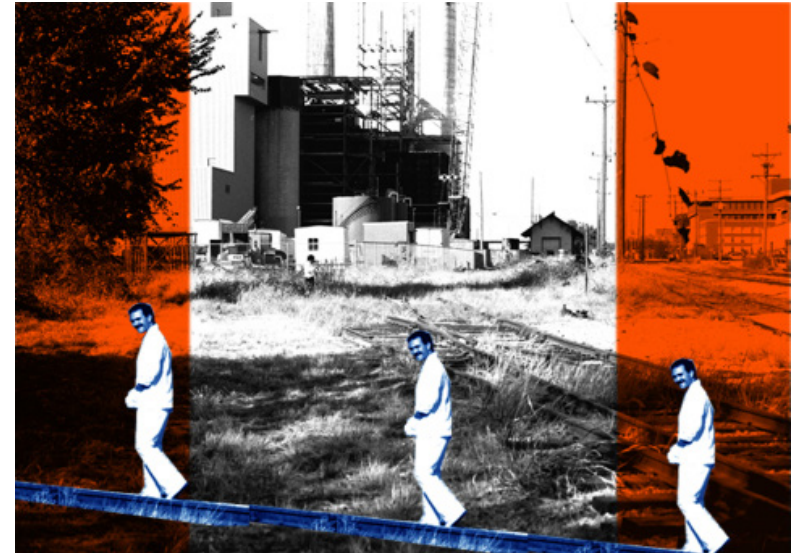
Futura
Building_06

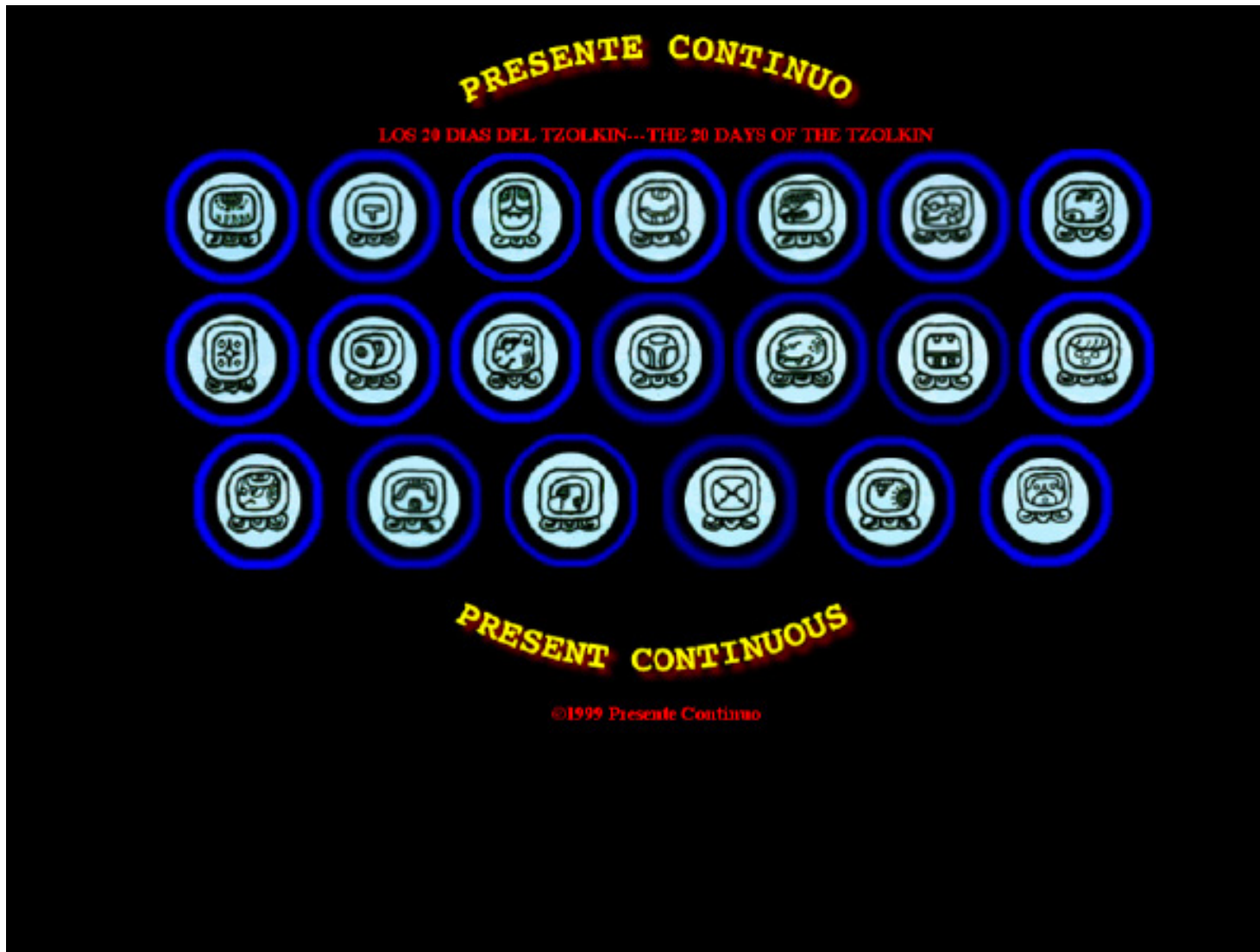


Interface from **Volvere** (2001), Interactive Installation, Iron Sculpture, Textile, Found Objects and Interactive CD-Rom Mac, Macromedia Lingo, Variable Dimensions.



Volvere (2001), Interactive Installation, Iron Sculpture, Textile, Found Objects and Interactive CD-Rom Mac, Macromedia Lingo, Variable Dimensions.





Presente Continuo (1999), Net Art-New Media, HTML and JavaScript,
http://dtc-wsuv.org/elit/trace/writers/sanford/my_millennium/featuring.html



Traveling Corners / Esquinas Rodantes (2002-2007), Net Art, Interactive Installation, Textile, Wood Sculpture, New Media Streaming, Critical Writing, Variable Dimensions.



Tres Ciudades (2006), Socially Engaged Public Art and Interactive Performance, a collaboration with Jose Luis Rumbo, Gorki Garcia, Analie Gomez and Pepe Molina, Campeche, Mexico.



Merida T'Ho_MX (2009-2016), Locative Media, Public Intervention. Live Cinema and Socially Engaged Performance
Variable Dimensions



Soldados de la Memoria (2011-2016), Socially Engaged Public Performance, Color Photography, Installation and Single Channel Video, Color, 24 minute.



Nomad Dreams / Sueños Nómadas (2011-2016), New Media Installation, Experimental Documentary, Interactive Chat, Live Cinema, and Social Engaged performance, Variable Dimensions,



Mariposa Ancestral Memory (2013-2015), Ceremonial Performance, Socially Engaged Art, Media Installation and Live Cinema, Variable Dimensions.

Raul Moarquech Ferrera-Balanquet, PhD and MFA

Interdisciplinary artist, writer, curator and Fulbright scholar.

Havana, Cuba, 1958.

<http://www.labcartodigital/moarquech>

Ferrera-Balanquet holds a PhD from Duke University and an MFA from the University of Iowa. He is one of the most prominent artists of the Mariel Generation and member of the Centro de Escritores Yucateco AC. He has exhibited his artworks and published his critical and literary investigations in Australia, Mexico, Italy, Canada, United States, Colombia, Germany, Argentina, Cuba, Spain, Chile, Ecuador, Romania, Turkey, England, Brazil, Venezuela, Holland, Switzerland, Dominican Republic and Puerto Rico.

He has exhibited at Haceres Decoloniales, Galeria ASAB, Bogota, Colombia; BE.BOP 2013, Ballhaus Naunynstraße, Berlin, Germany; Dys Torpia Media Project, Queens Art Museum, New York; Galería La Cúpula, Córdoba, Argentina; the Nasher Museum, Duke University, Durham, North Carolina; Museum of Latin American Art, Long Beach, California; Whitney Museum of American Art, New York; Museum of Contemporary Art, Chicago; Centro de Cultura Contemporanea, Barcelona, Spain among others.

His writings have appeared in *Sisters in the Life: A History of African American Lesbian Media-Making*, Duke University Press, Durham, North Carolina, USA; *Andar Erotico Decolonial*, Ediciones del Signo, Buenos Aires, Argentina; *Interrogando los límites del texto. Ensayos de crítica literaria*, Ediciones UADY, Merida, Mexico. *Caribbean In Transit*, No 4, Virginia, USA; *Social Text Journal / Periscope*, New York, USA; *Artecubano*, Vol.3-4, Havana, Cuba; *Salon Kritik*, Madrid, Spain; *Bienal de La Habana Para leer*, Universitat De Valencia, Spain; *Public No. 41*, Toronto, Canada; *Inter, Art Actuel*, No 102, Québec, Canada; *Vídeo en Latinoamérica. Una visión crítica*, Editorial Brumaria, Madrid; *Felix: A Journal of Media Arts and Communication*, New York; the Mexican literary magazine *Navegaciones Zur*, and the electronic publication *Net Art Review*.

Executive curator of *Arte Nuevo InteractivA* (2001-present), Ferrera-Balanquet has organized numerous art, video and new media exhibitions. Among them *Indigeneity | Decoloniality | @rt*, Jameson Gallery, Duke University, Durham, North Carolina; *Traslocalidades en Movimiento*, video art, Centro Cultural de España en El Salvador, San Salvador, El Salvador, 2008; *Nomads: Plural Identities in Traveling Territories*, Randolph Street Galley, Chicago, Illinois, USA, 1993; *Videos That Unmask, Test and Invade the Colonial System*, Program I, Video In, Vancouver B.C., Canada, 1992; *Nuevo Cine Latinoamericano in Iowa II*, International Festival and Conference, University of Iowa, Iowa City, Iowa, 1986.

In addition to a Fulbright Fellowship, Ferrera-Balanquet has been awarded grants from FONCA (2017), Foundation for Contemporary Arts (2017), Tinker Foundation / Andrew W. Mellon Foundation Research Grant (2012), Prince Claus Foundation, FOECAY, US/Mexico Cultural Fund, The Australian Network of Art and Technology, the National Endowment for the Arts and The Lyn Blumenthal Video Foundation.



New Media, Media Arts, Performance, and Socially Engaged Art

1-) *Nomad Dreams / Sueños Nómadas* (2011-2013)

<https://dreamsnomadas.wordpress.com/>

Nomad Dreams is an experimental interactive documentary, game and socially engaged performance design to create a process of reflection and dialogue for the spectators/participants about the present realities of immigrants and nomads communities existent today in many regions of the Globe, as well as to the reasons for which the dreams or fantasies of traveling to another places are formed. The artwork employs installation, video projection, photography, new media applications such as interactive and the intervention of 4-6 performers.

2-) *Mariposa Ancestral Memories* (2013), BE.BOP, Berlin, Germany

<https://www.youtube.com/watch?v=n95bMI-A4Nw>

An interdisciplinary ceremonial media performance, integrating a multimedia interactive installation, a digital single channel video, social engaged community action, and a research. The project is the result of an extensive investigation about the presence of African descendant writing in the Caribbean (Haitian Vèvè, Anafourana and Palo Monte-Kongo), Africana Americana Aesthetics, and Afro Caribbean Queer and Erotic Decoloniality.

4-) *Merida T'ho_MX* (2009), Merida, Yucatán, Mexico.

<https://ciudad8tiempos.wordpress.com/>

Employing wireless Internet in four public parks in the city of Merida, this project presents a mixed reality performance, installation, online game, chat and video streaming. Merida Tho_MX creates an organic experimental history of the city of Merida in Yucatan since pre-Colombian times to the future, but not in this chronological order.

*The project is in Spanish.

5-) *Tres Ciudades* (2006-2007), Documentation.

<http://www.labcartodigital.org/3ciudades>

The project is a collaborative urban intervention and media performance departing from the urban dynamics, topography and the symbols produced by the cities of Merida, Campeche and Chetumal, which are located in the southeast of Mexico. The project weaves an interactive system where the intervention in the public spaces came about as a public installation, a media performance and a socially engaged interaction involving the public in a playful game transforming the urban dynamics of the city into a recreational and a pedagogical process.

6-) **Video Portfolio** (Early and Recent Work)

<https://vimeo.com/user1111761>

Selected Publications

7-) Decolonial AestheSis at the 11th Havana Biennial, Decolonial AestheSis, Periscope / Social Text Journal, New York, USA.

http://socialtextjournal.org/periscope_article/decolonial-aesthesis-at-the-11th-havana-biennial

8-) Mérida T'Ho_MX: Exploring Locative Media in a Latino Territory, Public No. 40, Toronto, Canada.

<http://public.journals.yorku.ca/index.php/public/article/viewFile/31974/29235>

9-) Decolonial Aesthetics (I), a collective manifesto, a collaboration with 12 philosophers, artists and curators, Transnational Decolonial Institute, Duke University, North Carolina, USA.

<https://transnationaldecolonialinstitute.wordpress.com/decolonial-aesthetics/>

10-) Intercepting heteropatriarchy colonial normative: Latin@s Queer Media Artists and their works, Decolonizing the Digital / Digital Decolonization, Worlds and Knowledges Otherwise, Volume 3, Dossier 1, Center for Global Studies and the Humanities, Duke University, Durham, North Carolina, USA.

<http://people.duke.edu/~wmignolo/links-of-interest/WKORFB/WKO-RFBindex.html>

11-) Videoarte transnacional Latino en EEU-Canada: 1960-2007, Vídeo en Latinoamerica; Una visión crítica, Editorial Brumaria, Madrid, Spain. 2008

<http://videoarde.net/pdf/moarquech.pdf>