

# Henry

**Ritual: Form & Function in Scholarly and Artistic Practice**  
**Winter/Spring 2022**  
*Co-Facilitator Bios*

Compiled by Brittney Frantece, Artist Fellowship Coordinator

**ektor garcia** (b. 1985, Red Bluff, California, USA) is multidisciplinary artist, who approaches sculptural installation through wide-ranging experiments with craft techniques and materials. Throughout his practice, he develops a lexicon of crochet, weaving, and fiber-work, including the use of ceramic, metal, leatherwork, found materials, and the principles of assemblage and social sculpture. He received his BFA from the School of the Art Institute of Chicago in 2014, and his MFA from Columbia University, New York in 2016. He has completed residencies at International Studio and Curatorial Program, New York; Cove Park, Argyll and Bute, Scotland; and Ox-Bow, Saugatuck, Michigan. garcia lives and works in between Mexico, New York, and elsewhere.

**Naomi Macalalad Bragin** is assistant professor at the School of Interdisciplinary Arts & Sciences, UW Bothell, where she teaches dance, performance-making, and cultural theory, and co-organizes the Critical Acts research group with Anida Yoeu Ali, producing an annual artist residency and student showcases. Her book *Black Power of Hip Hop Dance: On Kinethic Politics* is forthcoming with the Dance Studies Association's Studies in Dance series and has received support from the Simpson Center for Humanities, Royalty Research Fellowship, UC President's Postdoctoral Fellowship, and National Endowment of Humanities. Her writing has won awards from The Drama Review, Congress on Research in Dance, and American Society for Theater Research. Little Brown Language is her current performance collaboration with Seattle-based artist Milvia Pacheco Salvatierra, translating hidden histories of Venezuela and the Philippines through ritual, song, music, and dance.

**Alicia Mullikin** is a first generation Mexican-American dance artist, educator, community organizer, and founder of EL SUEÑO. Her work weaves ancient and contemporary identities into physical manifestations by drawing from her rich cultural experiences and deep-rooted ancestral ties. Through all of her work, Alicia aims to empower historically marginalized communities and nurture the next generation of dance artists. Alicia is an educator who holds an M.A. in dance from Cal State University of Long Beach and regularly engages in community dialogue and curriculum development to create more culturally relevant and equitable educational systems. Her

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work has been featured/produced at The Henry Art Gallery, on PBS/KCTS-9, TASTEMADE Travel, and a number of other local and national organizations and festivals. Alicia's article "Recognizing Systemic Racism in Dance" has been shared at institutions nationwide and her company EL SUEÑO regularly brings free accessible art experiences to King County. For more info about her company follow @el.sueno.dance on Instagram.

**Michelle Habell-Pallán** is a Professor in the Gender, Women & Sexuality Studies Department and an adjunct Professor in Communication and the School of Music. Her new book, *Chicanxfuturism: Punk's Beat Migration "No Future" to the "Eternal Getdown"* is in progress. Her first book, *Loca Motion: The Travels of Chicana and Latina Popular Culture* (NYU Press), received an MLA book prize honorable mention. Her edited collection *Latino/a Popular Culture* (NYU Press) is widely assigned. In her role as guest curator of the award-winning bilingual traveling exhibit *American Sabor: U.S. Latinos in Popular Music*, a collaboration between the University of Washington, The Experience Music Project Museum, and the Smithsonian Institution's Traveling Exhibition Service (SITES), she is engaged in developing public humanities projects. Her digital-born research includes the UW Libraries Women Who Rock: Making Scenes, Building Communities Oral History Archive, a collaborative endeavor that brings together scholars, musicians, media-makers, performers, artists, and activists to explore the role of women and popular music in the creation of cultural scenes and social justice movements in the Americas and beyond. She recently co-organized the [Plurifeminism Across Abya Yala symposium](#).

**Patty Chang** is a Los Angeles based artist and educator who uses performance, video, installation, and narrative forms when considering identity, gender, transnationalism, colonial legacies, the environment, large-scale infrastructural projects, and impacted subjectivities. She teaches at the University of Southern California in Los Angeles, CA.

**Astrida Neimanis** is a feminist cultural theorist. Her research focuses on human-water relationships, and climate catastrophe as a symptom of corrupted social and cultural relations. She is currently Associate Professor and Canada Research Chair in Feminist Environmental Humanities at UBC Okanagan, on the unceded lands of the syilx okanagan people. Her most recent book is *Bodies of Water* (2017).

**Cleo Wölfe Hazard's** research informs two areas of thought: (1) ecological and social dimensions of human relations to rivers and their multi-species inhabitants, and (2) how queer trans feminist thought can transfigure ecological science as it's used by Indigenous and non-Native practitioners in river management. An activist and artist with formal training in ecology, geomorphology, critical social science, and feminist science and technology studies, he conducts collaborative research in partnership with Native

nations, agencies, citizen scientists, and local community members. Wölfe Hazard and his students are currently working on the Duwamish River in Washington and the Klamath River in California, as well as in the freshwater-saltwater interface around Puget Sound. Their PhD work in the Energy and Resources Group at UC Berkeley convened a collaborative of scientists and Sonoma County residents to experiment with storing and infiltrating winter rain to increase summer streamflow to benefit juvenile salmon, and exploring the possibilities of collaborating with beavers to create cool refuges for coho. As a UC President's Postdoctoral Fellow in Feminist Studies at UC Santa Cruz, ze drew this field experience together with queer, transgender, and Indigenous theory to theorize how river sciences could work against the Manifest Destiny logics that shape settler environmental governance in the Western US. His monograph *Underflow: Queer Trans Ecologies and River Justice* explores how a queer-trans-feminist approach can ally with Indigenous praxis to renew human-water-fish relations. *Underflows* will be published in January 2022 by University of Washington Press, in the Feminism & Technoscience series.

**marco farroni** is a movement & performance artist, born in Bonao, DR & currently based in Seattle, WA. They hold a BFA in dance from The University of the Arts. Their work engages with themes and ideas around home, the body as archive, the Diaspora, migration and memory. Artistic collaborations include dani tirrell, David Rue, Aisha Noir, Nia-Amina Minor, Amanda Morgan and Donald Byrd amongst others. They have presented work at Velocity Dance Center, Wa Na Wari, Base Arts Space, 10 Degrees Arts, The School of Spectrum Dance Theater, and The Aids Memorial Pathway.

**Akoiya Harris** is a Seattle based movement artist. She graduated from The Ailey School's Certificate Program and has performed as a company artist with Donald Byrd's Spectrum Dance Theater. Akoiya has recently shown her own work at Seattle Art Museum, Wa Na Wari, MadArt Gallery, Base Art Space through "12 Minutes Max", and 10 Degrees in the show "2." Outside of her movement practice, Akoiya does work in cultural preservation through the collection of community members' oral histories.

**David Rue** is a dance artist and creative born in Liberia and raised in Minnesota. He is a graduate of the University of Minnesota with a bachelor of individualized studies that combined Journalism, English, and Dance. From 2011-2015, he performed with TU Dance where he danced the works of Dwight Rhoden, Camille A. Brown, Greg Dolbashian, Katrin Hall, and Uri Sands. He holds an MFA in Arts Leadership from Seattle University and currently works as Public Programs Coordinator for Friends Of Waterfront Seattle. His artistic vision is to conceptualize and implement arts programming that help adult audiences more deeply engage with the visual and performing arts using the lens of equity, excellence, and joy.

**Jasmine Jamillah Mahmoud** is a curator, arts advocate, and historian of art and performance. She is Assistant Professor of Theatre History and Performance Studies at the University of Washington with an affiliate appointment in Art History. Her research and teaching engage performance studies, theater history, Black aesthetics, visual culture, aesthetic experimentation, race, feminist and queer of color critique, cultural policy, urbanism, and geography. She previously was faculty at Seattle University, where she taught classes including “Public Policy and Advocacy in the Arts,” and “Black Lives Matter: Art Leadership, Theory, and Practice,” and at Washington University in St. Louis, where her courses included “Urban Ethnography in St. Louis.”