

# Cantando Bajito : Convening in Chorus

OCTOBER 10, 2024

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9 am – 12 pm  
Morning Session

## BREAKFAST

### WELCOME REMARKS

Lisa Kim

*Gallery Director, Ford Foundation*

Roxana Fabius

*Curator, Cantando Bajito*

### VOCAL TONING

Sara Auster

*Sound therapist and meditation teacher*

### KEYNOTE: FOR AN AESTHETICS OF VULNERABILITY

Leticia Sabsay

*Associate Professor in Gender and Contemporary  
Culture, London School of Economics and  
Political Science*

### PERFORMANCE: TRANSBLUESENCIES: A POETIC YOU CAN SEE THROUGH

Savanna “Sweetwater” Morgan

*Multi-disciplinary experimental neo-traditionalist  
musician and performer*

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12 pm – 1 pm  
Lunch

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1 pm – 2:20 pm  
Afternoon Session 1

### READING: A.I.R. RESIGNATION LETTERS

#### SCREENING:

#### TUFACHI PURUN INCHIÑ NGEALU

Curated by Seba Calfuqueo and Ange Cayuman  
Daniela Catrileo, *Rayülechi malon/Guerra Florida*  
Shakin Huaquil, *AZ MAPU KA AZ MOGEN* Pablo  
Lincura, *Eymi inchiw*  
Kütral Vargas Huaiquimilla, *Abolengo*  
Paula Baeza Pailamilla, *Wüfko*  
Seba Calfuqueo, *Ngüru ka willin*

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2:20 pm – 2:35 pm  
Break

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2:35 pm – 4:30 pm  
Afternoon Session 2

### CONVERSATION: ARCHIVO DE LA MEMORIA TRANS ARGENTINA

Ornella Vega, Belén Eva Carlocchia,  
Cecilia Estalles, Carolina Nastri  
*Moderated by María Carri*

### HYPNOSIS: THE MEDICINE OF THE IMAGINATION

Shauna Cummins

*Clinical hypnosis practitioner, artist, educator*

### PERFORMANCE: WE ALL EAT DIRT

MAI LING in collaboration with Sarah K. Williams  
*Artist collective and association, offering  
a platform to share and exchange experiences,  
especially of Asian FLINT\* (women, lesbian,  
intersex, nonbinary, and trans people).*

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## Presenter Biographies

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**SARA AUSTER**  
Sound therapist  
and meditation teacher

Sara Auster is a world-renowned sound therapist, meditation teacher, author and creator of the PAUSE

app. Her thoughtfully-crafted experiences harness sound as a tool to support self-inquiry, cultivate deep relaxation, and inspire meaningful transformation.

As a leading voice in her field, Sara creates welcoming spaces that expand the reach of meditation and sound baths — keeping accessibility and purpose at the forefront. From developing a mindfulness curriculum for the World Health Organization and creating FDA-approved sound baths as a complementary treatment option for people living with migraine, to partnering with organizations such as Apple, Spotify, Google, and MoMA to create inclusive sound bath experiences, she continues to be a pioneer in this space.

Through her original methodology, the Auster Sound Method, Sara explores how listening transforms space (both physically and psychologically) and invites new audiences into deeper ways of being, shaping the future of healing for all.

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**LETICIA SABSAY**  
Associate Professor  
in Gender and  
Contemporary Culture,  
London School  
of Economics and  
Political Science

Leticia Sabsay is an Associate Professor in Gender and Contemporary Culture at the Department of Gender Studies at the London School of Economics and Political Science (LSE), UK. Prior to joining LSE, she held a lectureship at the Department of Psychosocial Studies at Birkbeck College, University of London, and held research positions at The Open University (UK), and the Freie Universität in Berlin (Germany). Before migrating to Europe, she was a lecturer at the University of Buenos Aires (Argentina) for over ten years.

Dr. Sabsay's work interrogates the entanglement between sexuality, subjectivity and political ideals of freedom and justice across disciplines and transnational contexts. This focus has been central to her current research on disputed ideas of democracy, and how emergent struggles contesting how bodies are differently valued across gender, sexual, and racial lines among others, are embodied in cultural, artistic and political practices, activism and social movements. She is author of *The Political Imaginary of Sexual Freedom* (Palgrave, 2016), and has co-edited with Judith Butler and Zeynep Gambetti, *Vulnerability in Resistance* (Duke, 2016). In Spanish, she authored the monographs *Las Normas del Deseo: Imaginario Sexual y Comunicación* (Cátedra, 2009), and *Fronteras Sexuales: Espacio Urbano, Cuerpos y Ciudadanía* (Paidós, 2011).

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**SAVANNA  
“SWEETWATER”  
MORGAN**

*Multi-disciplinary  
experimental  
neo-traditionalist  
musician and performer*

Savanna Morgan is a Berlin-based neo-folklorist, musician, and poet-performer from East Texas. She came to Berlin in Fall 2020 to earn a Master's in Performance Practice, and has since joined Archive Ensemble where she is an editor and performance-researcher. Savanna's recent research and music practice invokes the blues, a centuries-old Afro-diasporic form of poetic storytelling, as a carrier of joys, sorrows, and knowledge — understanding music and rhythm as the only containers big enough to hold the vast complexity of Black histories. Her anti-disciplinary lecture, *Transbluesencies: a poetic you can see through*, is an invitation to explore the intersections of blues lyricism and black feminism, as well as black linguistic folk traditions that question written texts/printed matter as a core modality of poetic expressions. Soon to reach all streaming platforms is debut EP “Sweetwater” — also Savanna's musical alias/stage persona — recorded with her band The Lovers and produced by Rabih Beain/Morphine Records.

Her recent publications include debut poetry book, “cow tripe” (Hopscotch Editions, 2022), “Parabolis Virtualis” (Querverlag, 2023), and “Togetherward” (Archive Books, 2023). Her performances have been presented at Haus der Kulturen der Welt (The Whole Life, 2022, O Quilombismo, 2023), Kunstraum Kreuzberg/Bethanien, Gropius Bau (GABAN, 2022), ChertLuedde, Villa Romana Florenz, Saavy Contemporary (Gardens in Transition, 2024), TanzFabrik, amongst other socio-cultural institutions. Blues for Mrs, a musical film written

and performed by Savanna and directed by Dr. Anton Juan, recently had its Berlin premiere at Ballhaus Naunynstrasse in January 2024. Her work aims to foster conversations within the Black diaspora centering on its histories, triumphs, joy, and healing.



**SEBA  
CALFUQUEO**

*Mapuche artist and  
activist and part of the  
Mapuche collective  
Rangiñtulewfü  
and Yene Revista*

Seba Caluqueo is a Mapuche Trans Artist and Curator based in Santiago de Chile. She is part of the Mapuche *Rangiñtulewfü* collective and *Yene Revista*.

Throughout her work, Caluqueo uses her cultural heritage and lived experience as a starting point to propose a critical reflection on the social, cultural, and political dynamics of the Mapuche subject within contemporary Chilean society and Latin America. Her artistic practice spans performance, installation, ceramics, and video. Her work aims to examine the cultural similarities and differences between the crossing of indigenous and Western ways of thinking, as well as their fixed stereotypes, while also tackling the colonial impositions through her theoretical research and vast display of techniques and visual resources. Her work also addresses issues such as feminism, queer theory, and environmental rights, from a First Nations perspective and an empirical view.

Her work is part of the collections of museums and art galleries such as TATE Modern (England), Centre Pompidou (France), Denver Art Museum (USA), MALBA Museum (Argentina), Thyssen-Bornemisza Museum (Spain), KADIST collection (France), the Museu de Arte Contemporânea do Rio Grande do Sul – MAC RS

(Brazil), Museo Nacional de Bellas Artes (Chile), and MAC (Chile). She participated in the 60th Biennale of Venice, the Whitney Biennial, the 34th Bienal de São Paulo, the 12th Bienal de Mercosur and 22nd Bienal Paiz. She was awarded by Fundación FAVA in 2018, by Eyebeam's Fractal Fellowships Program in 2020, by Fundación Ama Amoedo's FAARA in 2023, and Premio Cuervo by Zona Maco in 2024.

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### **ANGE CAYUMAN**

*Journalist and artist part of the Mapuche diasporic collective Rangĩntulewũ*

Ange Cayuman is a writer, journalist and audiovisual artist. He lives in Cancun, in the

historic Mapuche territory, Wallmapu. He does programming and mediation at film festivals and exhibitions. He has presented audiovisual curatorships in Argentina, Chile, Colombia and Mexico and he is part of the production company Treile Media.

He does research on the diaspora of Indigenous peoples and Mapuche poetry, especially that of female poets from that people. He is currently developing research on self-representations of ancestral diversity in film and video, a work that has presented a first advance at the In Digital Conference in Washington DC in 2023. He is part of the Mapuche diasporic collective Rangĩntulewũ.

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### **SHAUNA CUMMINS**

*Clinical hypnosis practitioner, artist, educator*

Shauna Cummins is a certified Clinical Hypnosis Practitioner

with a private practice in New York, author of *Wishcraft* (2021), holder of ceremonies, multi-disciplinary artist and founder of Divine Feminine School of Hypnosis and MindMassageHotline.

She is a resident event hypnotist at The Four Seasons Hotel New York Downtown and regularly teaches workshops and conducts ceremonies in NYC and abroad. She creates hypnotic sound art and installations and has been featured internationally at The National Gallery of Denmark, The Queens Museum of New York, The Center for Contemporary Art Glasgow, Borealis Music Festival, Obonjan Island and in publications such as *The Independent*, *YAHOO News*, and *The Numinous* among others. She has held residencies in hotels and wellbeing centers, such as ACE Hotel Mediums Residency, The James Hotel Downtown NYC, Nomade Hotel Tulum, Maha Rose Brooklyn, and Obonjan Island Croatia.

The method she developed and works with is called *Wishcraft™*. *Wishcraft* is self-hypnosis that teaches the Art of well-wishing as a practice for changing thought patterns and beliefs, turning wishes into action. She can trace her practice of hypnosis back to a young age. In her childhood experiences with unexplained illness and stressful hospital stays, Cummins intuitively utilized the imagination for self-healing that helped her overcome various physical challenges. She received the board certification through the National Guild of Hypnotists in 2012 and started working as a Clinical Hypnosis Practitioner.



## ARCHIVO DE LA MEMORIA TRANS ARGENTINA

Panelists: Ornella Vega, Belén Eva Carlocchia, Cecilia Estalles, Carolina Nastri  
A space for

*the protection, construction, and vindication of trans memory*

Archivo de la Memoria Trans (AMT) is a space for the protection, construction, and vindication of trans memory. Since the late 1990s, activists Claudia Pía Baudracco and María Belén Correa had dreamed of gathering their friends and fellow survivors — of violence and murder by police, imprisonment, and the AIDS pandemic — to share memories and images of one another. In 2012, months after the death of Claudia Pía and the approval of Argentina’s Gender Identity Law (which removed barriers to legal gender recognition and provided healthcare to trans youth and adults), Belén founded AMT on social media while living in exile in Germany. Together with photographer Cecilia Estalles, Belén developed the project, collecting and scanning the personal archives of Argentine trans women and sharing their lives and histories online and through print publications.

Since then, AMT has digitized and preserved more than 15,000 artifacts, including films, personal letters, police files, and newspaper articles, creating the largest trans archive in Latin America. However, photography — and its capacity for intimacy, joy, and bearing witness — is at the core of AMT’s creative research, as foregrounded in this slideshow, *Nuestros códigos (Our codes)*, 2023. As Estalles states, “I think all our work has something to do with presenting a new way of seeing the world via the trans gaze, a loving gaze. Like when someone who cares for you takes your photo.”



## MAI LING

Concept: Mai Ling  
Performers: Mary Maggic, Miwa Negoro, Fransisca Tan  
Production team: Oipui Hoang, Mary Maggic, Mika Maruyama, Miwa

Negoro, Fransisca Tan, Sarah K. Williams  
*Artist collective and association, offering a platform to share and exchange experiences, especially of Asian FLINT\* (women, lesbian, intersex, nonbinary, and trans people).*

Mai Ling, founded in Vienna in 2019, is an anonymous artist collective and association committed to fostering dialogues on racism, sexism, homophobia, and prejudice with a focus on FLINT\* (women, lesbian, intersex, nonbinary, and trans people) of Asian descent diaspora and migrants.

The collective name, Mai Ling, refers to an eponymous German television sketch from 1979 that showcased sexist and racial stereotypes against Asian women, which are still embedded in German-speaking society. Challenging the Western heteropatriarchal gaze and racist fantasies that keep reproducing stereotypes about “Asia,” the collective amplifies multi-layered voices to reclaim agency through collective resistance and pleasure. Mai Ling engages in various forms of artistic practice and activism, including videos, audio installations, cooking performances, community gatherings, public interventions, and protests.

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## Cantando Bajito Curatorial Team

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**ROXANA FABIUS**  
Curator for *Testimonies*,  
*Incantations*, *Chorus*

Roxana Fabius is a Uruguayan curator and art administrator based in New York City.

Between 2016 and 2022

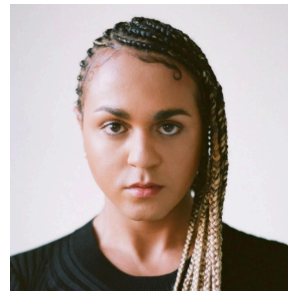
she was Executive Director at A.I.R. Gallery, the first artist-run feminist cooperative space in the U.S. During her tenure at A.I.R. she organized programs and exhibitions with artists and thinkers such as Gordon Hall, Elizabeth Povinelli, Jack Halberstam, Che Gosset, Regina José Galindo, Lex Brown, Kazuko, Zarina, Mindy Seu, Naama Tzabar, and Howardena Pindell among many others. These exhibitions, programs and special commissions were made in collaboration with international institutions such as the Whitney Museum, Google Arts and Culture, The Feminist Institute, and Frieze Art Fair in New York and London. Fabius has served as an adjunct professor for the Curatorial Practices seminar at the Center for Curatorial Studies, Bard College, and Tel Aviv University. She has also taught at Parsons at The New School, City University of New York, Syracuse University, and Rutgers University. She is currently curating the 2024 exhibition series *Cantando Bajito* at the Ford Foundation Gallery.



**BEYA OTHMANI**  
Curator for *Testimonies*,  
*Incantations*, *Chorus*

Beya Othmani is an art curator and researcher from Algeria and Tunisia, dividing her time between Tunis and

New York. Currently, she is the C-MAP Africa Fellow at the Museum of Modern Art (MoMA), New York. Her recent curatorial projects include the three-parts exhibition series *Cantando Bajito* at the Ford Foundation Gallery, the Ljubljana 35th Graphic Arts Biennial and Publishing Practices #2 at Archive Berlin. Previously, she took part in the curatorial teams of various projects with sonsbeek20→24 (2020), the Forum Expanded of the Berlinale (2019), and the Dak'Art 13 Biennial (2018), among others, and was a curatorial assistant at the Berlin-based art space, SAVVY Contemporary. Some of her latest curatorial projects explored radical feminist publishing practices, post-colonial histories of print-making, and the construction of racial identities in art in colonial and post-colonial Africa.



**ISIS AWAD**  
Curator for *Testimonies*

Isis Awad is a curator, writer, and poet from Cairo, Egypt currently based in the U.S. She is the Founding Director of Executive Care\*,

a self-as-organization curatorial practice at the service of trans and queer artists of color from performance and nightlife.



**KOBE KO**  
Curator for *Incantations*

Kobe Ko is an independent curator and artist, and formerly worked as Assistant Curator at Para Site, Hong Kong (2021–2023)

and Art Education and Gallery Coordinator at Tai Kwun Contemporary, Hong Kong (2019–2021). She has curated *Everyday Life in Hong Kong* and *Fukuoka: The Study of Contemporary Arts and Kougengaku* (art space tetra, Fukuoka, 2023), *Post-Human Narratives* series (Cattle Depot Artist Village and Hong Kong Museum of Medical Sciences, Hong Kong, 2020–2022), Kong Chun Hei's solo exhibition *PS* (Para Site, Hong Kong, 2023), Florence Yuk-ki Lee's solo exhibition *Broken heart pieces disco ball* (MOU PROJECTS, Hong Kong, 2023), and *CHOW KAI CHIN* Community Art Experimental Project (Kowloon City, Hong Kong, 2013 & 2014), among others.

Ko's artworks depart from her intimate relationships and personal sensation and mainly focus on the re-imagination of distance and boundaries. She has participated in joint exhibition *The Tailed Scar* (Tiger A(r)m Strong Biennale, Hong Kong, 2023), duo exhibition *Over the ocean, over the sea* (Current Plans, Hong Kong, 2022) and more. She graduated from the Department of Creative Arts and Culture of the Hong Kong University of Education, and received an MA in Gender Studies from Shih Hsin University in Taiwan. She lives and works in Hong Kong and Taiwan.



**MINDY SEU**  
Curator for *Chorus*

Mindy Seu is a designer and technologist based in New York City and Los Angeles. Her expanded practice involves archival

projects, techno-critical writing, performative lectures, and design commissions. Her latest writing surveys feminist economies, historical precursors of the metaverse, and the materiality of the internet. Mindy's ongoing *Cyberfeminism Index*, which gathers three decades of online activism and net art, was commissioned by Rhizome, presented at the New Museum, and awarded the Graham Foundation Grant. She has lectured internationally at cultural institutions (Barbican Centre, New Museum), academic institutions (Columbia University, Central Saint Martins), and mainstream platforms (Pornhub, SSENSE, Google), and been a resident at MacDowell, Sitterwerk Foundation, Pioneer Works, and Internet Archive. Her design commissions and consultation include projects for the Serpentine Gallery, Canadian Centre for Architecture, and MIT Media Lab. Her work has been featured in *Frieze*, *Vanity Fair*, *Dazed*, *Gagosian Quarterly*, *Brooklyn Rail*, *i-D*, and more. She is currently an Associate Professor at University of California, Los Angeles in the Department of Design Media Arts.



**SUSANA VARGAS CERVANTES**

Curator for *Chorus*

Susana Vargas Cervantes is a transdisciplinary scholar, internationally recognized

for her artistic and academic work at the intersections of alternative criminology, visual studies, and queer studies – in both Anglo North America and Latin America. Her research mines the connections between gender, sexuality, class, and skin tonalities to reconceptualize pigmentocracy as a system of perception. She is the author of the book *The Little Old Lady Killer: The Sensationalized Crimes of Mexico’s First Female Serial Killer* (NYU Press, 2019) and *Mujercitos* (Editorial RM, 2015). After a Fulbright Visiting Fellowship at Columbia University, she joined Carleton University as an Assistant Professor in Communication and Media Studies.

Arte Moderno in Buenos Aires. She also held positions at Kunstinstituut Melly in Rotterdam and Bard College in Berlin. She has received grants from Argentina’s National Ministry of Culture and academic scholarships in the US and Argentina.

Recent curatorial projects include co-curating *Ñande Róga* on Feliciano’s Centurión Archive at the Institute for Studies on Latin American Art (ISLAA) in New York City and curating *Silät*, featuring textiles by Indigenous Wichí women weavers from the organization Thaí. María also edited a trilingual publication accompanying the exhibition. In 2024, she was a resident at Pivô Pesquisa in São Paulo.



**ZASHA COLAH**

Curatorial advisory board member

Zasha Colah practices exhibition-making and art writing. She is co-artistic director at Archive Milano/

Berlin/Dakar (Milano, 2021–) and lecturer in the Visual Arts & Curatorial Studies Department, Nuova Accademia di Belle Arti Milan (2018–).

She is on the editorial board of *Geoarchivi* (2021–), a series of books that reopen rebellious archives at different geopolitical latitudes; a collaboration between the department and the publisher Meltemi. She is a research fellow at 221A (Vancouver, 2021–22), segueing indigenous geographies for a research project titled, *The Scorched-Earthly*. Her writing on the curatorial has been included in *The New Curator* (ed. Natasha Hoare et al., Laurence King, 2016), *The Curatorial Conundrum* (ed. Paul O’Neill et al., MIT Press, 2016). Her doctoral thesis turned around meta-exhibition practices in Indo-Burma since the 80s, under varying forms of



**MARÍA CARRI**

Curatorial advisory board member

María Carri is a political scientist, educator, and curator from Buenos Aires. Her interdisciplinary

practice focuses on processes and explores new ways to promote critical thinking and collaborative work. She holds an MA in Curatorial Studies from Bard College, a BA in Political Science from the University of Buenos Aires, and postgraduate studies in Latin American Art History and Anthropology.

María has participated in popular education projects and worked at the Museo de



dictatorship and authoritarian rule. Her latest essays on this region have been included in *Interlaced Journeys: Diaspora and the Contemporary in Southeast Asian Art* (eds. Patrick D Flores and Loredana Pazzini-Paracciani, Osage, 2020), *Art & Ecology* (with Marco Scotini, eds. Ravi Agarwal and Latika Gupta, Marg, 2020) and in *20th Century Indian Art: Modern, Post-Independence, Contemporary* (eds. Partha Mitter et al., Thames & Hudson, 2022).

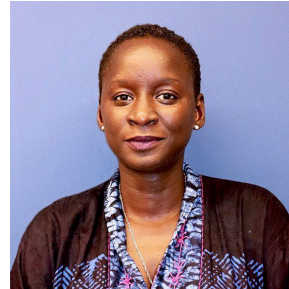


**CATARINA  
DUNCAN**

*Curatorial advisory  
board member*

Catarina Duncan (Rio de Janeiro, Brazil, 1993) is a curator and cultural producer. She works with curatorial projects focused on Latin American cultural practices. Graduated in History of Art at Goldsmiths College (London, 2014). Currently works as curator at Solar dos Abacaxis in Rio de Janeiro. In 2021, she received the fellowship for curatorial research from Patricia Phelps de Cisneros Institute and MoMa with the project *Territorial Re-connections*. Integrated the curatorial teams for the 32nd Bienal de São Paulo – INCERTEZA VIVA (2016), 36th Panorama of Brazilian art – *Sertão* at MAM-SP (2019), 'Pivô Arte e Pesquisa' (2014–2015), *Terra Comunal – Marina Abramovic* at Sesc Pompéia (2015). Curated the public programs for *Cura Bra Cura Té* installation by Ernesto Neto at the Pinacoteca (2019), 'Plataforma Crítica Oficina Brennand' at Brennand Institute (2020), *Third Paradise – Rebirth Forum* by Michelangelo Pistoletto at Serrinha (2020). Represented the program COINCIDÊNCIA of the Pro Helvetia foundation (2017–2020). As independent curator, she

developed a series of exhibitions: *Jardim Novas Mucosas* by Diambe at Quadra Galeria; *A Construção* (2020) and *Somos Muitxs* (2018) with Bernardo Mosqueira, and *Re-conhecimento* (2019) with Denilson Baniwa at Solar dos Abacaxis; *dos nossos espaços vazios internos* (2019) by Gretta Sarfaty at Central Galeria, and the group show '◉' (2018) at Galeria Leme, among others.



**MARIE H EL ENE  
PEREIRA**

*Curatorial advisory  
board member*

Marie H el ene Pereira is a Curator and cultural practitioner from Dakar, Senegal. She lives and works in Berlin, Germany. She is Senior Curator (Performative practices) at Haus der Kulturen der Welt in Berlin, as well as a member of RAW Material Company since 2011, and its previous Director of Programs (2019–2022). She has organized exhibitions and related discursive programs, including the participation of RAW to "We face forward: Art from West Africa Today" in Manchester, New York and Shanghai. She co-curated *Scattered Seeds in Cali-Colombia* (2015–2017) and curated *Battling to normalize freedom* in Mumbai, India (2017).

Pereira was co-curator of a section of the 13<sup>th</sup> edition of Dakar Biennale of contemporary African Art, part of the artistic team of *Still Present! – the 12<sup>th</sup> Berlin Biennale* (2022), a recipient of the ICI Curatorial Research Fellowship (2021). She is also profoundly interested in the politics of identity and histories of migration.