



**SATURDAY, APRIL 23, 2022**

**DIVERSEWORKS @ MIDTOWN ARTS & THEATER CENTER HOUSTON**

**9 AM / WELCOME & LAND ACKNOWLEDGEMENT**

ASHLEY DEHOYOS, Curator, DiverseWorks

**9:30 AM / KEYNOTE ADDRESS**

NIKESHA BREEZE

**11 AM / PANEL**

***WHY DOES LAND MATTER?***

CAROLINA ARANIBAR-FERNANDEZ, JENELLE ESPARZA, MATT MANALO

Moderated by MARISSA DEL TORO

**12:30 - 2 PM / LUNCH BREAK**

**12:30 PM / OPTIONAL COUNTER-MAPPING WORKSHOP: *TAKE ME HOME***

JENAH MARAVILLA

**2 PM / PANEL**

***GEOGRAPHIES OF BELONGING: LOCATING INDIGENEITY IN GLOBALISM, DIASPORA & DIGITAL SPACE***

JASON LUJAN, CHRISTINAMARIA PATIÑO XOCHITLZIHUATL HOULE, MONICA VILLARREAL

Moderated by ADRIEL LUIS and ASHLEY DEHOYOS

**3:30 PM / PANEL**

***TERRITORY OF CARE: BODY AND LAND AS LIVING LEGACY***

CANDICE D'MEZA, MARINA MAGALHÃES, JD PLUECKER, HELANIUS J. WILKINS

Moderated by ASHLEY DEHOYOS

**5 PM / CLOSING REMARKS / COMMUNITY SHARE OUT**

## LAND ACKNOWLEDGEMENT

*DiverseWorks lies on the stolen land of the Atakapa-Ishak and Karankawa people. We acknowledge this land as occupied, unceded territory and wish to honor their elders, past and present. We also acknowledge other native peoples that share the Southeast Texas region, including the Akokisa, Carrizo Comecrudo, Tonkawa and Coahuiltecan, as well as the Alabama-Coushatta Tribe of Texas, the Kickapoo Traditional Tribe of Texas, the Ysleta del Sur Pueblo, the Lipan Apache Tribe, and the Texas Band of Yaqui Indians.*

Support: [firstpeoplesfund.org](http://firstpeoplesfund.org)

Whose land are you on?: [native-land.ca](http://native-land.ca)

## OVERLAPPING TERRITORIES

*Overlapping Territories* is an ongoing project of DiverseWorks Curator Ashley DeHoyos who is working with artists to identify and trace a network of knowledge and experiences through public conversations, art, and interviews with other curators, cultural producers, and scholars from across the Southwest and Gulf Coast of the United States. The first public iteration of this project takes the form of a Knowledge-Building Research Lab consisting of an exhibition (April 1 - 23) and this symposium.

## SYMPOSIUM PARTICIPANTS

**Carolina Aranibar-Fernandez** ([carolinaaranibar-fernandez.com](http://carolinaaranibar-fernandez.com)) is a visual artist born and raised in La Paz-Bolivia, who currently lives and works in Phoenix, AZ. Her practice addresses concerns of displacement, privatization of land, exploitation on natural resources, environmental issues, and the invisible-exploited labor that supplies global trade.

**Nikeshia Breeze** ([nikeshabreeze.art](http://nikeshabreeze.art)) currently lives and works in the high desert of New Mexico. Working from a Global African Diasporic, Afro-Centric and Afro-Futurist perspective, Breeze's interdisciplinary work reimagines the possibility of healing inter-generational traumatic inheritance through the intersection of art and ritual. Their performance art and film work reimagines relationships with the body, the invisible world, and the social space.

**Ashley DeHoyos**, DiverseWorks Curator, organizes a full range of visual, performing, and public arts programming. Their focus is on intersectional artists and speculative futures as they relate to history and the environment. Recent projects include Virginia Grise's site-specific multidisciplinary work *rasgos asiáticos*, the performance *Jefferson Pinder: Fire & Movement*; the 2019 *Bayou City Be All* LGBTQ+ performance festival; and the group exhibition *Collective Presence*. DeHoyos also manages the Diverse Discourse Lecture & Studio Visit Series and The Idea Fund, a regranteeing program funded by the Warhol Foundation

**Marissa Del Toro** ([marissadeltoro.com](http://marissadeltoro.com)) is an independent curator and art historian. She was most recently a 2021-2022 curatorial Fellow at NXTHVN. In both her professional and personal life, she continues to work towards the promotion and advocacy for diverse narratives within art. She is currently based between New Haven, CT and New York City.

**Candice D'Meza** ([candicedmeza.com](http://candicedmeza.com)) is a Houston-based multidisciplinary artist. Her writing—using forms of memoir, prose, and playwriting—focuses on topics of grief and joy, restorative justice, abolition, and liberation as viewed through the Black Imagination: the mixing of science fiction, African and African Diasporic folklore, and Afrofuturism. Her recent work is informed by the funerary traditions of Blacks in the Antebellum South, the Dagara of Burkina Faso, the Yoruba of Nigeria, and Haitian Vodou.

**Jenelle Esparza** ([jenelleesparza.com](http://jenelleesparza.com)) is an interdisciplinary artist who was born in the coastal city of Corpus Christi, TX and currently lives and works in San Antonio, TX. Esparza examines the lesser-known histories of cotton and labor in South Texas through photography and textiles, and incorporates concepts of body movement, history, gender identity, culture, and race. Her recent projects consider the intersections of Mexican and American culture and the implications of generational trauma.

**Adriel Luis** (drzzl.com) is a community organizer, artist, writer, and curator who believes that collective liberation can happen in poetic ways. He is a part of the iLL-Literacy arts collective, which creates music and media to strengthen Black and Asian coalitions, and is creative director of Bombshelltoe, a collaborative of artists and leaders from frontline communities responding to nuclear histories. Adriel is the Curator of Digital and Emerging Practice at the Smithsonian Asian Pacific American Center and is currently based in Los Angeles.

**Jason Lujan** (jasonlujan.com) Originally from Marfa, TX, Lujan currently lives and works in Toronto, Canada. Largely integrating visual components rooted in North America and Asia, his work focuses on the possibilities and limitations of the exchanging of ideas, meanings, and values, while questioning the concepts of authorship and authenticity.

**Marina Magalhães** (marinamagalhaes.com) is a border-crosser, bridge-builder, and dance-maker from Brazil living on unceded Tongva land AKA Los Angeles. Magalhães invites movers of all kinds to find the connection between movement-making in the body and movement-building in our communities. As a community-rooted artist, she has led many pedagogical initiatives dedicated to sharing dance as a tool for racial and healing justice movements—most notably, the Dancing Diaspora platform she ran from 2017-2021. As an academic-interventionist, she has taught at UCLA, UC Riverside, and is currently a Visiting Lecturer at Scripps College.

**Matt Manalo** (mattmanalo.com) is a Houston-based artist who creates work involving elements of painting, drawing, sculpture, photography, and printmaking. In his practice, he uses raw materials and found objects as a means of environmental consciousness and understanding ideas of scarcity and abundance. As a first-generation immigrant from the Philippines, much of his work is centered on ideas of borders and displacement, exploring how “home” and identity should be defined.

**Jenah Maravilla** (https://jnhm.carrd.co) is currently a community leader, activist, and holistic editor, but has always been a writer. She co-authored *Filipinos in Houston* with Christy Poisot, is a founding member of Filipino American Unity for Progress, Inc - Texas Chapter (UniPro TX), and participates in both Filipino American National Historical Society Houston (FANHS HTX) and Filipinx Artists of Houston (FxAH), and has been inspired by her fellow storytellers to show up in spaces where they historically have not been present. As an artist, Maravilla's work centers around ideas of honoring those that came before, empowering those present, and shifting the conversation to radical vulnerability. She lives and works in Houston.

**ChristinaMaria Patiño Xochitlzihuatl Tou Tou Soutil Sukhgian Houle** (christinapatinohoule.com) is an artist, activist and visionary currently based in San Diego, CA. Her work breaks spells of colonial patriarchy by centering the femme and nonbinary gaze and re-integrating the construction of self with the madre tierra. Houle is mixed race and mixed indigenous with ancestors from Huichole and Tamaulipeco territory (Mexico) and Celt territory (Western Europe).

**Monica Villarreal** (lamonicaavillarreal.com) is an interdisciplinary artist and native of Houston, Texas. Her art explores ethnic identity, gender roles, migrant and environmental issues. Monica wears various hats, as the founder of Creative Women Unite, a local feminist arts collaborative, and as a traditional Aztec dancer with Danza Azteca Taxcayotl, a local group that practices Indigenous traditions through spirituality and community engagement performances.

**Helanius J. Wilkins** (helaniusj.com), a native of Lafayette, LA, is an award-winning choreographer, performance artist, innovator, and educator. While in Washington D.C. he founded EDGEWORKS Dance Theater, an all-male dance company of predominantly African American men that existed from 2001-2014. He is a member of the National Board of Directors of the American College Dance Association for the Northwest region. He is based in Boulder, CO where, following a 3-year appointment as Associate Chair, he recently became Director of Dance and is a Professor of Dance at the University of Colorado Boulder.

**JD Pluecker** (jdpluecker.com) is a Houston-based artist and cultural organizer who works with language, that is, a living thing, a thing of life and history. Their undisciplined work inhabits the intersections of writing, history, translation, art, interpreting, bookmaking, queer/trans aesthetics, non-normative poetics, language justice, and cross-border cultural production. Their book of poetry and image, *Ford Over*, was released in 2016 from Noemi Press, and in 2019 Lawndale Art Center supported the publication of the artist book, *The Settlements: Dad*. From 2010-2020, they worked as part of the transdisciplinary collaborative Antena Aire and from 2015-2020 with the local social justice interpreting collective Antena Houston.

## SUPPORT

*Overlapping Territories* is made possible by an Andy Warhol Foundation for the Visual Arts Curatorial Research Fellowship.

*The Overlapping Territories Symposium* is supported in part by an Arts Respond Project Grant from the Texas Commission on the Arts.

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## ABOUT DIVERSEWORKS

DiverseWorks commissions, produces, and presents new and daring art in all its forms through innovative collaborations that honor each artist's vision without constraint.

Founded by artists in 1982, DiverseWorks is nationally known for its groundbreaking programming, as a resource for the innovative and meaningful engagement of communities, and as a force that has shaped contemporary thought and practice in Houston and the nation.

DiverseWorks is committed to equitable compensation for artists and is W.A.G.E. (Working Artists in the Greater Economy) Certified.

The DiverseWorks logo, consisting of the words "DIVERSE" and "WORKS" in a bold, white, sans-serif font, stacked vertically on a black rectangular background.

**DIVERSE  
WORKS**

3400 MAIN STREET  
HOUSTON, TEXAS 77002  
WWW.DIVERSEWORKS.ORG

Facebook: [facebook.com/diverseworks](https://facebook.com/diverseworks)  
Instagram: @diverseworks  
Twitter: @diverseworks