

MARIEL MIRANDA

marielmira.com
mariel.miiranda@gmail.com
mariel@moca-tucson.org
+52 664 174 98 04 (MX)
+1 520 453 4288 (US)
IG: @mariel.mira

CV

CURRENT

2024- Head of Interdisciplinary Learning & Research Programs
Museum of Contemporary Art, Tucson

ACADEMIC AND ARTISTIC EDUCATION

Fall 2023. *Master of Fine Arts in Studio Art*
Photography, Video, and Imaging Emphasis
School of Art, The University of Arizona, Tucson
Outstanding Teaching Assistant Honor

2005-2010. *Bachelor's Degree in Sociology*
Universidad Autónoma de Baja California, Tijuana
Graduated with honors and thesis publication recommendation

TEACHING ARTIST EXPERIENCE

2021-2023. Graduate Teaching Artist
Introduction to Photographic Practices and Visual Thinking
The University of Arizona; Tucson, US
Activities: Classroom instruction, lectures, demos, grading, coordination of group critiques and discussions, advising students, and advising other GTA without teaching experience.
[4 semesters] [In person]

2022. Photographic Projects Mentor
Latitudes
Centro de la Imagen; Mexico City, MX
Activities/Duties: I mentored 16 young Mexican photographers for the conceptualization,

research, and production of photographic and video projects. I identified four lines of specialty to group their research topics and generate collaborative discussion around Identity, Memory, Territory, and Ecology. “Latitudes” is a space that mentors artists from different corners of the country. This educational project seeks to extend the museum's activities outside of CDMX.

[1 semester] [Online]

2015–2020. Photography Professor

Centro Estatal de las Artes (Arts State Center); Tijuana, MX

Arts State Center contributes to the professionalization of Tijuana's artistic community. Its location on the city's east side serves the outskirts and underserved communities.

Activities: I was responsible for teaching a comprehensive three-year Photography specialization course. This involved designing the syllabi for six distinct levels of expertise and curating ten collective exhibitions, one each semester, with up to 70 students participating at times

[10 semesters] [In person]

TEACHING ARTIST WORKSHOPS EXPERIENCE

2023. Future Guests. Eco empowerment to confront dystopian narratives

Museum of Contemporary Art; Tucson, US

I designed and taught a curriculum where participants immersed themselves in several artistic practices—including drawing, writing, and nature walks—to discuss environmental crises and hegemonic discourses from the standpoint of empowerment and collective solidarity. Over six weeks, the group has been engaging in meaningful intergenerational dialogue and collaborative techniques. The workshop commenced with a group nature walk and a collaborative fictional herbarium project, followed by a powerful session led by guest poet CA Conrad, who introduced rituals and poetry as mediums for defamiliarization, alteration, and healing. Participants delved into critical discussions on anti-futurist Indigenous theories, collaboratively mapped “ecosystems of resistance,” and composed letters or manifestos in dialogue with future ancestors. The series will conclude with a chalk celebration that plans to intervene on the museum’s exterior walls and floor.

[6 sessions, 12 hours] [In person]

2024. Lo real, lo bello y lo imaginario. Taller de fotografía para jóvenes (The real, the beautiful and the imaginary. Youth photography workshop)

Biblioteca Comunitaria Cumbres; Tijuana, MX

The photography workshop was offered to young neighbors who want to explore how photography can be a tool for self-expression and social change. We went on group walks through our neighborhood, using our streets as a canvas to explore concepts like the Real, the Beautiful, and the Imaginary—all while learning photography basics. The workshop

was held in our communal library. It was free, and seven kids from the neighborhood participated. Since the workshop ended, the group has continued to get together and even volunteered to open the library when they have the time and desire. They also organized themselves to sell things outside the library during the weekly flea market, using the money they made to go to the beach. Months later, after the workshop, they were still organized.

[5 sessions, 10 hours] [In person]

2024. *Minor Mutiny*

Museum of Contemporary Art; Tucson, US

At the Minor Mutiny workshop, we crafted a set of miniatures to explore topics concerning urban infrastructure, water scarcity, queer culture, and gun regulation. Under questions like Why does it matter to imagine small worlds? What have we learned from our ancestors? And What do we want to pass on to future generations? Participants were involved in collaborative discussions, journaling activities, group walks, and 3D virtual fabrication and molding techniques to generate their final proposals.

[10 sessions, 20 hours] [In person]

2023. *Making Street: walking as an aesthetic practice*

Museum of Contemporary Art; Tucson, US

This workshop used poetic strategies for exploring a common territory: the street. We worked with photographic production, collective walks, writing, and games of chance to achieve this purpose. Participants explored the neighborhoods near the museum as a wolf pack, took photographs, and wrote about their city perceptions. The games of chance activated unplanned opportunities to be surprised with working premises in each session. *Making street* is a delicate operation to place ourselves in our territories and weave an intimate connection of learning, empowerment, and discovery within.

[6 sessions, 12 hours] [In person]

2022. *Muevemuromáscara. Taller de ciencia ficción (Moveworldwallmask. Science Fiction Workshop)*

Biblioteca Comunitaria Cumbres; Tijuana, MX

How can science fiction explain this strange world we live in and think of a different future? How will we work in the future? How will we be together, or apart, in the years to come? How will technology influence these processes? How can we deploy our imagination to affect these processes? “Move World Wall Mask” is a workshop proposed as an experiment in collective imagination in which, using experimental techniques of writing and collage, we will propose - and set in motion - a future that is more ours while exorcising those that are not.

[6 sessions, 18 hours] [In person]

2022. *La investigación, conceptualización y transdisciplina en el arte (Research, conceptualization and transdisciplinarity in the arts)*

SONDA, Fototeca de Nuevo León; Monterrey, MX
[3 sessions, 9 hours] [Online]

2022. *Collage: Sorting, Intervene, De-familiarize*
The AjA Project + Southwestern College; San Diego, US
[1 session, 4 hours] [In person]

2020. *The inexistence of an image: photographs not taken*
The AjA Project; San Diego, US
Workshop for photography mentors
[1 session, 4 hours] [Online]

2019. *Fanzines de un millón de yenes (One million yen fanzines)*
17 Encuentro de Fotografía, Fototeca de Nuevo León; Monterrey, MX
[2 sessions, 8 hours] [In person]

2019. *Experimental workshop / Robert Smithson, archive and imagination*
San Diego City College; San Diego, US
[1 session, 4 hours] [In person]

2017. *193 años de fotografía: marcos y rupturas de una historia (193 years of photography: frames and breaks in a story)*
Centro Cultural Tijuana; Tijuana, MX
[2 sessions, 8 hours] [In person]

2017. *Fotofanzine y metodologías de archivo (Fotofanzine and archive methodologies)*
Museo de Historia de Tijuana; Tijuana, MX
[2 sessions, 6 hours] [In person]

SCHOLARSHIPS, AWARDS, AND PRIZES

2023-2026. *Sistema Nacional de Creadores de Arte (National System of Art Creators)*
National Endowment for Culture and Arts; México, MX
Mexico's most prestigious arts grant, with which I'll travel throughout America and Europe to interview workers participating in the Tesla Electric Vehicles production. I aim to build an epistemic map about community, labor, and future

2023-2024. *Fokus Photography Grant*
Gute Aussichten and Centro de la Imagen; Mexico and Germany

5 artists selected to represent Mexico in a binational collaboration with Germany through the *Gute Aussichten*

2023. Gary Metz Research Fellowship

Center for Creative Photography's Fellowship program; Tucson, US
Residency project to conduct archival research on Louis Carlos Bernal's collection

2023. School of Art Outstanding Graduate Teaching Assistant Award

School of Art Honors & Awards Committee, The University of Arizona; Tucson, US

2022. Border Lab Graduate Fellowship

Confluencer for Creative Inquiry, The University of Arizona; Tucson, US
Funding to conduct interdisciplinary project that entitles one year of research regarding community, labor and future

2022. Tinker Field Research Grant

Latin American Studies Department and Tinker Foundation, The University of Arizona; Tucson, US

Funds for "The wind, or the dust perhaps" interdisciplinary project. The grant helped to execute a science fiction workshop with my neighbors and family where we discussed labor, community, and future in Tijuana

2021. Marcia Grand Centennial Sculpture Prize

School of Art, The University of Arizona; Tucson, US

Funds for the project "Sixteen necromancy wishes", a soft sculpture and collage production where I pursue the endeavor of bringing back to life a dead bird found dead in the hot asphalt of a border city

2021. Mellon-Fronteridades Grad Fellowship Award

Confluencer for Creative Inquiry and the Andrew Mellon Foundation, The University of Arizona; Tucson, US

Funds for the project "Everything was black, and yet it glowed" where I transcribe seven years of dreams (audio recordings, 2015-2022), tracing four main socio-political issues: Gender Issues, Territory Struggles, Family Archetypes and Necro Border Violence

2021. GPSC Research and Project Grant

Graduate and Professional Student Council, The University of Arizona; Tucson, US
Development funds for the project "Everything was black, and yet it glowed."

2020. The University Fellows Award

Graduate College, The University of Arizona; Tucson, US

Most prestigious and competitive graduate recruitment award, selected by a committee of professors from across the university. One-year cohort experience that focuses on professional development, interdisciplinary collaboration, mentoring, and community

engagement

2020. Conacyt-Finba Grants

Fundación del Instituto Nacional de Bellas Artes and Consejo Nacional para la Ciencia y la Tecnología; México, MX
Study Abroad Scholarship

2020. Beca de estudios en el extranjero (Study Abroad Scholarship)

Fundación Jumex Arte Contemporáneo; México, MX
Study Abroad Scholarship

2019. Second Sight Award

Medium Photo Festival; San Diego, US

2018. Northern Exposure

Medium Photo Festival; San Diego, US
Artist Fellowship to attend Medium Portafolio Review

2018. Programa de Fotografía Contemporánea (Contemporary Photography Program)

PFC-Bancomer; Tijuana, MX
Artist Fellowship to attend a one-year seminar

2018. Jóvenes creadores (Young creators)

Fondo Nacional para la Cultura y las Artes; México, MX
Emerging Artists Grant. Funding to reenact the Simone De Beauvoir journey in the North American Southwest in 1947. The exercise inspired a fictional dialogue between the two of us that allowed me to explore, from a decolonial perspective, contemporary notions about the body, citizenship, territory, simulacrum, and hegemony

2012. Investigación de Arte en Baja California (Art Research in Baja California)

Instituto de Cultura de Baja California; Tijuana, MX
Research Grant for an interdisciplinary project that traces Itinerant Photographer's craft labor, history, and photographic practices in Tijuana

SOLO EXHIBITIONS

2024. *La casa máquina (The house machine)*, Melisa's private home; Tijuana, MX

2023. *El viento o el polvo, tal vez (The wind or the dust, perhaps)*, The Front Gallery; San Diego, US

2022. *Animalizar el Deseo (Animalizing desire)*, Centro Cultural Tijuana; Tijuana, MX
2021. *After America Day by Day: A Counter-cartography*, Rombach Gallery; Tucson, US
2019. *Penumbra de lo Visual (Visual penumbra)*, Centro Cultural Tijuana; Tijuana, MX
2018. *Los Gorriones también saben (Sparrows also knows)*, Galería Deslave; Tijuana, MX
2017. *Fotógrafos ambulantes (Itinerant Photographers)*, Centro Cultural Tijuana; Tijuana, MX. (Catalog)
2014. *Transformación (Transformation)*, Festival Internacional de Cine y Genero; Tijuana, MX
2013. *Fotógrafos ambulantes. Alquimistas de lo efímero (Itinerant photographers. Ephemeral alchemists)*, Museo de Historia de Tijuana; Tijuana, MX

GROUP EXHIBITIONS

2024. *Dialogues on Photography*, Embajada de Mexico; Berlin, GER
2024. *Dialogues on Photography*, Städtischen Galerie Karlsruhe; Karlsruhe, GER
2024. *Outsiders from the Other Side*, Curated by Damariz Aispuro and Sean Meredith, Track 16 Gallery; Los Angeles, US
2023. *Por qué no jugamos a _____? (Why don't we play to _____?)*, Curated by Roselin Rodriguez, Gute Aussichten-Centro de la Imagen; Mexico City, MX
2023. *MFA Thesis Show*, Joseph Gross Gallery; Tucson, US
2021. *Operación Rescate: Dear aliens we are ready*, Curated by Pastor Projects, Galería de la Ciudad; Tecate, MX
2021. *Matrix of mobility: networks of objects and exchange*, The Eighth Annual Wollesen Memorial Art History Symposium, University of Toronto; Canada, CAN
2021. *Homeplace as a site of resistance*, Visual Arts Graduate Research Laboratory; The University of Arizona; Tucson, US
2019. *Creación en movimiento (Creation in movement)*, Antiguo Colegio de San Ildefonso, Curated by Edgardo Ganado Kim y Tareke Ortiz; Mexico City, MX

2019. *Todo menos un fantasma (Everything except a ghost)*, Curated by Verónica Gerber y Javier Ramírez Limón, Centro de la Imagen; Mexico City, MX

2019. *PFC 17*, Curated by Irving Dominguez, Centro Cultural Tijuana; Tijuana, MX (Catalog)

2018. *A dangerous obsession. A thriller of plastic moments*, Curated by Bikini Wax, Human Resources; Los Angeles, US

2018. *Historia de un río. Crecidas, sonidos y texturas (History of a river. Floods, sounds and textures)*, Curated by Miriam García, Museo de Historia de Tijuana; Tijuana, MX

2018. *Una columna de humo (A column of smoke)*, Curated by Javier Ramírez Limón, Galería Internacional de la ciudad; Tijuana, MX

2017. *A Salto de Mata*, Curated by Javier Ramírez Limón, Galería de la Ciudad; Mexicali, MX

2017. *Nowhere but here*, The Front Arte Cultura; San Diego, US

2017. *Útiles para el desmantelamiento de la visión (Tools for vision dismantling)*, Curated by Irving Domiguez, Centro Cultural Tijuana; Tijuana, MX (Catalog)

2016. *X Bienal de Fotografía*, Centro Estatal de las Artes; Mexicali, MX

2016. *II Bienal de Fotografía de Oaxaca*, Centro Fotográfico Manuel Álvarez Bravo; Oaxaca, MX

2016. *Relooking ourselves: (re)enunciate (to) the archive*, Curated by Daril Fortis, Recinto del Patrimonio Universitario; Saltillo, MX

2015. *Remedies for an absent archive syndrome. Records, appropriations, montages, translations, amendments of the image*, Curated by Daril Fortis, Centro Estatal de las Artes; Tijuana, MX

2015. *IX Bienal de Fotografía*, Centro Estatal de las Artes; Mexicali, MX

ARTS AND CULTURAL STUDIES RESEARCH EXPERIENCE

2017. Research Assistant of Colombian curator and contemporary art researcher Santiago Rueda; Bogotá, CO

Activities: I helped to achieve a second funding round to expand the research on Camilo Lleras's and Jaime Ardila's conceptual artwork. I devised an art archive to preserve photographs, manuscripts, personal letters, and relevant documents. I also produce photo documentation and interview transcriptions of the research process

2016–2017 Research Assistant [PhD. Sayak Valencia], PhD Cultural Studies Program, Colegio de la Frontera Norte; Tijuana, MX

Activities: I managed the program's logistics, including planning and developing four research seminars on identity, memory, gender, and digital culture

2011–2014. Research Assistant [PhD. José Manuel Valenzuela], Cultural Studies Department, Colegio de la Frontera Norte; Tijuana, MX

Activities: While working on the "Popular Cross-Border Mysticism" project with Dr. José Manuel Valenzuela, I conducted a bibliographic analysis of religious practices in northern Mexico. I contributed to creating photographic documentation on the cult of the Holy Death in Mexico City. I also supported the logistical planning of seminars and collaborated on editorial projects, developing research methodology, planning, management, communication, writing, and teamwork skills

PUBLICATIONS

Chapter author

2018. *Photography and Monument: Representation, Fiction and Power*. Goethe Institut. Publication in the context of the artwork "La Border Curios" carried out at the US-Mexican Border by Italian photographer Laura Fiorio. The essay was translated into English and German; Mexico City, MX and ECCHR (European Center for Constitutional and Human Rights); Berlin, GER

2012. *Soundscape of Tijuana: the local rock scene (1962-1972)*, Centro Cultural Tijuana, Catalog for the exhibition "Obra Negra," curated by Olga Margarita Dávila and Carlos Ashida; Tijuana, MX

Photographer

2021. *Penumbra, you are here* The Journal of Creative Geography, issue "Bodies & politics", Volume XXII, The University of Arizona; Tucson, US

2015. *Juvenile homicide. Ayotzinapa and precarious lives in Latin America and Spain*, Coord. José Manuel Valenzuela, NED Ediciones, El Colegio de la Frontera Norte e ITESO; Tijuana, MX

2013. *Cuerpo e identidad de mujeres transexuales en Tijuana (Transexual women's bodies and identity in Tijuana)*, en José Manuel Valenzuela, "Tropes Juveniles. Culturas e identidades transfronterizas" El Colegio de la Frontera Norte; Tijuana, MX

2012. *Nos/otros – Them and us. Arts, culture, and identity on the US/Mexican Border*, José Manuel Valenzuela, Dirección General de Culturas Populares; Tijuana-Mexico City, MX

2012. *Welcome amigos to Tijuana. Graffiti on the border*, Coord. José Manuel Valenzuela, Editorial RM in co-edition with Consejo Nacional para la Cultura y las Artes y El Colegio de la Frontera Norte; Tijuana-Mexico City, MX

2012. *Sed de mal. Femicidio, juventud y exclusión social (Thirst for evil. Femicide, youth and social exclusion)*, José Manuel Valenzuela, El Colegio de la Frontera Norte; Tijuana, MX

Photo Editor

2017. *Santa Muerte. Espacios, adoración y devociones (Santa Muerte. Spaces, worships and devotions)*, Coord. Alberto Hernández, El Colegio de la Frontera Norte, El Colegio de San Luis; Tijuana, MX

FILM PRODUCTION

2023. Director *Las Cumbres*

Synopsis: Mariel, along with her brother, neighbors, and friends in Las Cumbres, their neighborhood in Tijuana, plan how to defend their loved ones from a plague of narcos who are burning cars and causing terror in their homes

Fiction, 18 min

2015. Co-Director *Fotógrafos Ambulantes. Alquimistas de lo efímero (Itinerant Photographers. Ephemeral Alchemists)*

Synopsis: Through the testimonies of four photographers and their families, we explore the multiple meanings of the walking photographers within popular culture and Tijuana's collective memory. The documentary explores the photo paradigm shift and the labor impacts in a small group of men trade that depends on their vintage Polaroid cameras to sell portraits in public spaces.

Documentary, 26 min

2014. Co-Director *Palabra Viva (Living word)*

Synopsis: *Palabra Viva* is a documentary that narrates the experiences of three bilingual schools in Baja California regarding the recovery of Indigenous mother tongues in a daily context that confronts them with the challenges of cultural diversity and migration

Documentary, 20 min

2013. Assistant Director *Debajo del Cuero (Under the Leather)*

Synopsis: The film deals with the practices of bikers in Tijuana, referring to the group "Sólo Angeles," showing attitudes of solidarity and respect, which are confronted with the stigmatization and reproduction of masculinized spaces.

Documentary, 20 min

2012. Co-creator *Entre el spray y la pared (Between the Spray and the Wall)*

Synopsis: Audiovisual research that addresses different practices developed in the Graffiti and Urban Art field in Tijuana and the multiple meanings given by the actors in this activity.

Documentary, 33 min

PUBLIC SPEAKING

2024. Book presentation. *Walking Closet* by Angelica Escoto, Ediciones Caradura, Tijuana, MX

2023. Artist talk. *Fotografía y Ciencias Sociales (Photography and Social Science)*, Universidad de Baja California, Tijuana, MX

2023. Artist talk. *Border Lab showcase*, Pidgin Palace Arts, Tucson, Arizona, US

2022. Artist talk. *Medici Scholars and Donors Luncheon*, The School of Art, The University of Arizona; Tucson, US

2021. Artist talk. *Charlas with Mariel Miranda*. Cala Alliance; Phoenix, US

2021. Lecture. *Archivo intervenido (Intervened archive)*. Clases Magistrales de Invierno, Universidad Autónoma de Baja California; Tijuana, MX

2021. Panel Discussion. *America Day by Day: A Counter-cartography*, The Eighth Annual Wollesen Memorial Art History Symposium, University of Toronto; Canada, CAN

2019. Lecture. *Everything was black, and yet it glowed*, Medium Photo Festival; San Diego, US

2019. Artist talk. *Del fragmento histórico a la lectura crítica de la historia política de Latinoamérica (From the historical fragment to a critical reading of Latin American politics)*, 17 Encuentro de Fotografía, Fototeca de Nuevo León; Monterrey, MX

2018. Panel Discussion. *Abstraction and appropriation in contemporary photography*, Museum of Photographic Arts; San Diego, US

2018. Lecture. *Presencias y ausencias en la cuestión post fotográfica (Presences and absences in the post-photography visual question)*, Universidad Iberoamericana; Tijuana, MX

2017. Panel Discussion. *Todo eso sucedió en un instante y dura para siempre (All this happened in an instant and lasts forever)*, Sociedad Mexicana de Antropología; Ensenada, MX

2017. Lecture. *70 años de la fotografía ambulante en Tijuana (70 years of itinerant photography in Tijuana)*, Centro Cultural Tijuana; Tijuana, MX

2017. Lecture. *193 años de la historia de la fotografía: marcos y rupturas (193 years of photography history: frames and breaks)*, Centro Cultural Tijuana; Tijuana, MX

2017. Lecture. *Marcos y rupturas en la historia de la fotografía (Frames and breaks in one Photography History)*, Cine Tonalá, Tijuana; Tijuana, MX

2017. Artist talk. *Trayectorias fotográficas 02: Mariel Miranda (Photographic trajectories 02: Mariel Miranda)*, Museo de Historia de Tijuana, Tijuana, MX

2017. Lecture. *El uso social de la fotografía. (The photography social use)*, Universidad Autónoma de Baja California; Tijuana, MX

2017. Lecture. *Presencias y ausencias en la cuestión visual de la postfotografía (Presences and absences in the post-photography visual question)*, Universidad Iberoamericana; Tijuana, MX

2016. Lecture. *Los usos sociales de la fotografía. Tiempo, espacio y memoria (The social uses of photography. Time, space, and memory)*, Universidad Iberoamericana; Tijuana, MX

2016. Panel Discussion. *Prácticas independientes de gestión cultural en Tijuana (Independent cultural management practices)*, El Colegio de la Frontera Norte; Tijuana, MX

2016. Panel Discussion. *Juventud y producción audiovisual (Youth, media and audiovisual production)*, El Colegio de la Frontera Norte; Tijuana, MX

2015. Panel Discussion. *Arte y comunidad (Art and community)*, 1er Congreso Internacional Territorios Comunitarios, Universidad Autónoma de Baja California; Tijuana, MX

2014. Panel Discussion. *Cine documental (Documentary Cinema)*, Jornadas de Comunicación, Universidad Iberoamericana; Tijuana, MX

2013. Book presentation. *Welcome amigos to Tijuana. Graffiti en la frontera (Welcome amigos to Tijuana. Graffiti on the border)*, Feria Internacional del Libro de Guadalajara; Guadalajara, MX

2008. Book presentation. *Salida de emergencia (Emergency exit)*, by Fabrizio Mejia Madrid Centro Cultural Tijuana; Tijuana, MX

CRITICAL THEORY AND OTHER ARTISTIC EDUCATION

2024. *El temblor de las ideas políticas (The tremor of political ideas)*, by Diego Sturlwalk at Lobo Suelto; Argentina, ARG
[12 hours] [Online]

2022. Workshop. *Pushing image into form: expanding dimension*, by Letha Wilson at Anderson Ranch; Aspen, US
[40 hours] [In person]

2021. Seminar. *Historia de América Latina: azúcar, aceite y cocaína (History of Latin America: sugar, oil, and cocaine)*, by Fiebre Ediciones, Mexico City, MX
[16 hours] [Online]

2019. Seminar. *Bodies and languages in the neoliberal era. A view from Italian philosophy*, by Seminario Permanente de Teoría Contemporánea; Tijuana, MX
[12 hours] [In person]

2018-2019. Program. Programa de fotografía contemporánea (*Contemporary Photography Program*); Tijuana, MX
[160 hours] [In person]

2017-2018. Program. Programa de fotografía contemporánea (*Contemporary Photography Program*); Tijuana, MX
[160 hours] [In person]

2016-2017. Program. Programa de producción de arte contemporáneo (*Contemporary art production Program*). Relaciones Inesperadas; Tijuana, MX

[160 hours in person]

2018. Seminar. *Deleuze y la brujería (Deleuze and witchcraft)*, by Seminario Permanente de Teoría Contemporánea; Tijuana, MX

[12 hours] [In person]

2018. Seminar. *Jaques Ranciere y el disenso (Jaques Ranciere and dissent)*, by Seminario Permanente de Teoría Contemporánea; Tijuana, MX

[12 hours] [In person]

2017. Seminar. *Marxismo autónomo italiano. Signos y afectos en el capitalismo tardío (Italian autonomous Marxism. Signs and affections in late capitalism)*, by Seminario Permanente de Teoría Contemporánea; Tijuana, MX

[12 hours] [In person]

2016. Workshop. *La política de la teoría: un itinerario personal (The politics of theory: a personal journey)*, by Prof. John Randolph Beverley II, El Colegio de la Frontera Norte; Tijuana, MX

2016. Workshop. *Narrativa digital como método de investigación: colaboración comunitaria, voz vernácula (Digital narrative as a research method: community collaboration, vernacular voice)*, by PhD. Robert Irwin, El Colegio de la Frontera Norte; Tijuana, MX

[9 hours] [In person]

2016. Workshop. *Producción de fotolibros (Photobook production)*, by Alex Dorfsman. Relaciones Inesperadas and Festival Internacional de Fotografía de Tijuana; Tijuana, MX

[8 hours] [In person]

2016. Workshop. *Post-fotografía (Post-photography)*, by Jorge Luis Osiris Arias. Relaciones Inesperadas; Tijuana, MX

[12 hours] [In person]

2014. Workshop. *Edición y revisión de portafolios (Portfolio edition and revision)*, by Juan Antonio Molina. Relaciones Inesperadas; Tijuana, MX

[15 hours] [In person]

2014. Workshop. *La necesidad del artificio. Historia comparada de la fotografía (The necessity of the artifice. Comparative history of photography)*, by Alex Dorfsman. Centro de las Artes de San Luis Potosí; San Luis Potosí, MX

[12 hours] [In person]

2014. Seminar. *Permeable methodologies, transmissible strategies (interdisciplinary research in Contemporary Art)*, by Carmen Cebreros Urzaíz. Relaciones Inesperadas; Tijuana, MX

[12 hours] [In person]

2013. Workshop. El principio de la apropiación en el cine documental (The principle of appropriation in documentary filmmaking), by Antonio Weinrichter. Bordocs Foro Documental; Tijuana, MX

[4 hours] [In person]

SERVICE

2024. Juror. *Sistema Nacional de Creadores de Arte. Artes Visuales (National System of Art Creators)*, Fondo Nacional para la Cultura y las Artes, Mexico

2024. Juror. *Estímulos Fiscales para la Cultura y las Artes EKÁ (Financial incentives for culture and the arts EKÁ)*, Secretaría de Cultura de Chihuahua; Chihuahua, MX

2024. Portfolio reviewer. *Correspondencias, jornada de intercambio intergeneracional (Correspondences, a forum for intergenerational exchanges)*, Centro de la Imagen; Mexico City, MX

2022. Co-founder, *Communal Library "Las Cumbres"*; Tijuana, MX

Our library is a space for encounters with books, games, films, workshops, and other neighbors. It is a rebellious, independent, and self-organized space

2022. Reviewer, *Lou Stoumen Prize in Photography*, Museum Of Photographic Arts, San Diego, CA

2022. Juror, *Myth and Magic: 16th Annual Juried Youth Exhibition*, Museum Of Photographic Arts, San Diego, CA

2021. Representative, *The School of Art Graduate Council*, The University of Arizona, Tucson

2015–2018. Co-founder, Director, and Co-curator, *Festival Internacional de Tijuana (FiFT. Tijuana International Photography Festival)*; Tijuana, MX

Our Festival was a self-organized, feminist platform created for the undisciplined discussion of images and their current ways of production. In its first three iterations, we have discussed issues related to the contemporary relationship of images to memory and

the city, gender, displacement, territory, and violence. In our third curatorial program, we talk about the characteristics of labor in their processes of vulnerability, instability, precariousness, insecurity, and occupational risk

2013. Organizer committee member. *El Gran México: las culturas mexicanas más allá de las fronteras (The Great Mexico: Mexican cultures beyond borders)*, El Colegio de la Frontera Norte y El Centro Cultural Tijuana; Tijuana, MX

2013. Organizer committee member. *No Somos Antisistema, el sistema es antinosotros. Culturas y movimientos y resistencias juveniles (We are not anti-system, the system is anti-us. Cultures and youth movements and resistances)*, El Colegio de la Frontera Norte y El Centro Cultural Tijuana; Tijuana, MX