



(Re)Sounding Visions features BIPOC artists, musicians and scholars who work at the intersections of sound and visual art to explore forms of cultural resistance and affirmation: unearthing invisibilized histories, calling attention to present injustices, and envisioning more equitable futures. The programming committee for this series includes faculty members Misael Diaz, Kristine Diekman, Anna Luisa Petrisko, and Jeff Ray. Special thanks to Steve and Laura Wagner and the Epstein Family Foundation for making these events possible.

All presentations are online via Zoom with a link provided before the presentation. Events are Thursday evenings, 5:30PM PST. In addition to the public presentation, small workshops are available. Please request to be added to the workshop (TBD).



**Malesha Taylor**

**Transcending Performance: Black Liberatory Praxis in Vocal Arts**

**February 18 | 5:30 PM**

[https://csusm.zoom.us/webinar/register/WN\\_jliT2vW7Q7-D1PRCI5ptmg](https://csusm.zoom.us/webinar/register/WN_jliT2vW7Q7-D1PRCI5ptmg)

Malesha Jessie Taylor is a transdisciplinary vocal artist whose work is informed by explorations into Black liberatory praxis. Her work stretches across the fields of opera, jazz, experimental installations, African diasporic ritual, yoga, dance music and more. Her developing autoethnography titled "Transcending Performance: Exploring Black Liberatory Praxis in Vocal Arts," documents the journey of her creative practice beginning with her TEDx Talk, "What Do You See?" She has been featured with the Hollywood Bowl Orchestra, the San Diego Museum of Man, San Diego Space for Art, San Francisco Opera, Boston Pops Orchestra, Pacific Symphony Orchestra, Los Angeles Opera and San Diego Opera. She has served on the music faculty of Scripps College and is currently teaching at Clark Atlanta University. In Fall 2020, she was apart of the founding cohort of CSUSM's first HBCU Student/Faculty Exchange program and is currently teaching courses in the School of the Arts. Currently, she has been commissioned to compose a musical soundtrack for TIME Magazine featured artist Charly Palmer that will take viewers on a sonic journey through the Black Experience: from Africa through the Middle Passage, slavery to Emancipation and into Afrofuturism. She is also currently featured in "Fear is Their Alibi," an opera on police brutality written for soprano, bassoon, electronics and animation currently on virtual exhibit with the Los Angeles Opera's Prototype Opera Festival. For more information, visit her website at [www.musesalon/vocalartist](http://www.musesalon/vocalartist).



### **Frente 3 de Fevereiro (Felipe Teixeira Gonçalves + Daniel Lima)**

**February 25 | 5:30 PM**

[https://csusm.zoom.us/webinar/register/WN\\_ekal8MDISC651\\_uveXypjg](https://csusm.zoom.us/webinar/register/WN_ekal8MDISC651_uveXypjg)

Frente 3 de Fevereiro is a collective founded in 2004 following the murder of Flavio Sant'Ana, a young black student, by São Paulo police. Based in São Paulo, the group comprises 21 members involved in the arts, academia and other fields. They use research and forms of direct action to call attention to various racial issues, tensions and stories in Brazil and around the world. Their transdisciplinary practice combines urban intervention, music and documentary media.

Their work has been shown internationally in venues that include the School of the Art Institute (Chicago, USA), the Kunsthalle Fridericianum (Kassel, Germany), MDE11 at Museo de Antioquia (Medellín, Colombia), and the Goethe-Institute (São Paulo, Brazil)

Felipe Teixeira Gonçalves holds a degree in International Relations from the University of São Paulo and a Master's degree in Economics from the Federal University of Rio de Janeiro, Brazil. He works as an Advisor to the Mayor of São Paulo, is a DJ, and is currently working on the documentary Emergency Exit with artist Daniel Lima.

Daniel Lima is a multimedia artist that explores design and space in the urban environment. Coming from a trajectory of interventions and interferences in the metropolis of São Paulo, he uses visual resources to create unexpected and potentially deconstructive situations of the urban scene. He is the director of the production company Invisíveis Produções.

<https://blogs.otis.edu/talking-to-action/artists/frente-3-de-fevereiro/>





## **Raven Chacon**

**March 11 | 5:30 PM**

[https://csusm.zoom.us/webinar/register/WN\\_B2ohlM8MT5WUaJPwhUoDTQ](https://csusm.zoom.us/webinar/register/WN_B2ohlM8MT5WUaJPwhUoDTQ)

Raven Chacon is a composer and artist born in Fort Defiance, Navajo Nation, AZ. He has recorded and performed works for classical and electronic instruments with ensembles nationally and abroad and was a member of the American Indian arts collective Postcommodity (2009 - 2018). As an educator, Chacon has served as composer-in-residence for the Native American Composer Apprentice Project (NACAP) since 2004, teaching string quartet composition to hundreds of American Indian high school students living on reservations in the Southwest U.S. Under his instruction, this project was awarded the National Arts and Humanities Youth Program Award from The President's Committee on the Arts and the Humanities in 2011.

As a solo artist or collaborator Chacon has exhibited or performed at Whitney Biennial, documenta 14, REDCAT, Musée d'art Contemporain de Montréal, San Francisco Electronic Music Festival, Chaco Canyon, Ende Tymes Festival, 18th Biennale of Sydney, and The Kennedy Center. Every year, he teaches 20 students to write string quartets for the Native American Composer Apprenticeship Project (NACAP). He is the recipient of the United States Artists fellowship in Music, The Creative Capital award in Visual Arts, The Native Arts and Cultures Foundation artist fellowship, and the American Academy's Berlin Prize for Music Composition.

Public Presentation Via Zoom

ZOOM LINK:

<http://spiderwebsinthesky.com/>



**Amelia Winger-Bearskin**

**April 1 | 5:30 PM**

[https://csusm.zoom.us/webinar/register/WN\\_1aq1pw\\_YQS6MurkZWmPIVw](https://csusm.zoom.us/webinar/register/WN_1aq1pw_YQS6MurkZWmPIVw)

Amelia Winger-Bearskin is an artist, technologist, and community-builder who seeks to empower people to leverage bleeding edge technology to effect positive change in the world. Her work in immersive media – such as VR, performance, and participatory events – explores the relationship between systems and storytelling, inviting audiences to reflect on the social and emotional dimensions of life in a tech-saturated society. She is the founder of the Stupid Hackathon, which now holds events around the world, and the founder and host of wampum.codes podcast.

Winger-Bearskin has presented her work at a variety of venues nationally and internationally including the 2019 Summit on Fostering Universal Ethics and Compassion at His Holiness Dalai Lama's World Headquarters in Dharamsala, the New Museum, the Newark Museum, and Arizona State University. She has received numerous awards including the Pioneer Works Artist Residency, the Sundance New Frontiers Story Lab fellowship, the Sundance Institute Time Warner Fellowship, and the 2018 \$1 Million Dollar Bloomberg Mayor's Challenge. And, her art is part of the permanent collections of the Guggenheim Museum and the McCord Museum.

Amelia Winger-Bearskin is Haudenosaunee (Iroquois) of the Seneca-Cayuga Nation of Oklahoma, Deer Clan.

<https://linktr.ee/ameliaawb>



## **Guillermo Estrada**

**April 15 | 5:30 PM**

[https://csusm.zoom.us/webinar/register/WN\\_fhGbaOYLtnSBXyZeFP3Jcw](https://csusm.zoom.us/webinar/register/WN_fhGbaOYLtnSBXyZeFP3Jcw)

Guillermo Estrada is a multimedia artist and performer whose practice contends with notions of alienation and belonging in the context of the U.S./Mexico borderlands. Drawing from personal family experience, his work explores the affective and political dimensions of in-betweenness: combining sounds and images from Mexican and U.S. American pop culture, Kumeyaay and Christian cosmologies, and ancestral and cosmic planes.

In 2010, he launched Rancho Shampoo a musical project which channels sound from “behind the cosmos” through the use of flute, field recordings, and electronic instruments. He is the director of La Catedral del Underground, a video documentary project focusing on the art and music scene at the U.S./Mexico border between Baja California and Southern California, and a co-founder of Doña Pancha Fest, an independent underground music and art festival whose past editions have taken place in Tecate, Mexicali, Guadalajara, and San Diego.

He has shown at and performed for venues including Mingei International Museum, Coaxial Arts, UCSD Commons Gallery, Residencia 797 in Guadalajara (Mexico), and opened his first solo show at 206 Arte Contemporaneo in October 2020.

<https://www.guillermoestrada.com/>



### **Interspecifics (Leslie Garcia + Paloma López)**

**May 6 | 5:30 PM**

[https://csusm.zoom.us/webinar/register/WN\\_zg3VNvoxQFyktE5yAbEhnQ](https://csusm.zoom.us/webinar/register/WN_zg3VNvoxQFyktE5yAbEhnQ)

Interspecifics are a nomadic multispecies collective creating multimedia sound installations and performances that use sound as a pathway for connection: across time and between species. Their practice has included developing mechano-acoustic instruments which combine ancestral knowledge with digital technologies to translate natural forces – like the movement of tectonic plates and the current of rivers – into sound, fostering new relationships to the environment.

Their current research analyzes non-anthropocentric modes of communication, imagining a shared inter-species language built upon bioelectrical activity of bacterial consortiums, plants, slime molds and humans. This has led to the creation of artificial intelligence machines to identify repeated coordinated actions inside biological cultures, and transforming these actions into musical/visual scores.

They have shown their work and conducted workshops internationally at venues including Bauhaus University in Berlin and the ICAS Festival in Dresden (Germany), FACT Liverpool (England), Medialab-Prado in Madrid (Spain), Museum of Modern Art in Medellin (Colombia), Museum of Contemporary Art in Santiago (Chile), TJINCHINA in Tijuana and the Tamayo Museum in Mexico City (Mexico). And their work has been awarded by ECAS (European Cities of Advance Sound) Network, the Waag Society (Amsterdam), the Bancomer Foundation and the National Fund for Culture and the Arts (Mexico).

<http://interspecifics.cc/work/>