

María Victoria (Marivi) Véliz
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Curriculum Vitae
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Education

Ph.D. Literary, Cultural and Linguistic Studies, 2015-
Department of Modern Languages and Literatures
University of Miami

Continuing Education Certificate in Training for Ibero-American Publishers, 2006
Complutense University of Madrid, Carolina Foundation and SIALE fellowship.

Graduate Certificate in Ethnology, 2000
Fernando Ortiz Foundation, Havana

B.A., Art History, 1999
University of Havana

Research interests

Dissertation topic: Performance art in Cuba, Guatemala and Brazil from 2000-present.
Preliminary stage.

Modern and Contemporary Central American Visual Arts and Culture; Latin American and Brazilian Studies. Trans-American Relations through Decolonial Methodologies and Queer Studies.

Contemporary Cuban Visual Culture, Memory Studies; Afro-Cuban and Afro-Brazilian intersections and cultural production.

Awards

Tinker Field Research Grant to conduct research in Guatemala. Summer 2016.
Research Project: "Global Maya: The Contemporary Visual Art in Guatemala in the 21st Century, a Decolonial Approach"

Conferences

“Entre o arquivo de Aruanda e o repertório do amor, a passagem queer até uma outra Brasilidade. Uma análise dos videoclipes das canções “Cavaleiro de Aruanda”, interpretada por Ney Matogrosso, e “Carta de Amor” de Maria Bethânia.” In *Queering Luso-Afro-Brazilian Studies*. Instituto Margarita Losada. Universidade de Porto. June 1-2, 2018.

“Consciente e inconsciente en Memorias del subdesarrollo. Transferencias necesarias para una autobiografía”. Reading Cuba. An interdisciplinary Conference on Cuban and Cuban-American Literature. Florida International University. November 9-10, 2016.

“Global Maya: Contemporary indigenous visuality in Guatemala in the 21st Century”. Graduate Symposium, Institute for Advanced Studies of the Americas. University of Miami, 2017.

Research experience

2005-08. “El cuerpo tatuado como imagen de Centroamérica” (*The Tattooed Body as an Image of Central America*). A project about the connections between the tattooed symbols in gangs (*maras*) and the visual arts in Guatemala, El Salvador, and Honduras. HIVOS (International Development Organization) Grant.

2006-07. Author of Art Education Policy for the Guatemalan Ministry of Culture and Sport. (External Consultant for the World Bank).

2004. Urban Art Research Program. Casa Comal, Guatemala City.

2000. Casa de África. Office of the Historian of the City of Havana.

1999. Fernando Ortiz Foundation. Research Assistant. Cuba.

Teaching experience in Guatemala, Nicaragua, Brazil, and Honduras

2012. “Algunas narrativas del arte contemporáneo en Guatemala” (Contemporary Art Narratives in Guatemala), and “Protégeme de mi deseo: maneras de entender el tatuaje” (Protect Me From My Desire: Different Ways of Understanding Tattoos). Cultural Center Casa Roja. Guatemala City.

2011. “Critical Thinking Related to Contemporary Art”. Centro Cultural de España in Managua. (Seminar organizer)

2011. Arts and politics series on “La cultura como problema” (*The Problem/Issue of Culture*) and “Didáctica de la liberación,” (Didactics of Liberation) in Cultural Center Casa Roja, Guatemala City.

2011-12. “Arte contemporáneo centroamericano” (Central American Contemporary Art). Museum of Contemporary Arts (MAC) in Niterói. Río de Janeiro; DAC (Diseño+Arte+Cultura), Guatemala City; Cultural Center Ciudad de la Imaginación, Quetzaltenango; Centro Cultural de España in Managua.

2010. “Nadie sabe el pasado que le espera” (Nobody knows the past that awaits him/her), Central America Biennial (BAVIC 7). Spanish Cultural Center in Managua. (Seminar organizer).

2009-10. Culture-versus-Culture Program. One-year program in Latin American art practices. Centro Cultural de España in Guatemala City. (Program organizer).

2008-09. Contemporary Art Workshops –TACON program- EspIRA / ESPORA Art School Managua. Ultraviolet Projects, Guatemala City.

2008. Contemporary Art Today in Central America Workshop –EDUCA program. Centro Cultural de España in Tegucigalpa and Mujeres por las Artes (non-profit organizations.) Tegucigalpa.

2008-2007. CentrodArte Program. Two-year educational program in international art practices. Centro Cultural de España. Guatemala City. (Program organizer).

Other Professional Experience

Art Curator

2013.

“A su imagen y semejanza” (In his own likeness), South Florida Art Center, Miami.

2012.

Fourth Honduran Biennial. Promérica Bank and Mujeres en las Artes

“Constellations/ Walter Benjamin + Guatemalan Project.” Centro Cultural de España, Guatemala City.

2010.

Centro Cultural de España, Guatemala City.

“Hidden powers,” Manuel Antonio Pichillá (solo exhibition).

Co-curator of “Foto30,” The largest festival of images and photos in Guatemala.

“Joy Vinicio” (video art) by Juan Brenner and Bayron Mármol, (Ex)céntrico Gallery, Spanish Cultural Center, Guatemala City.

“Que los muertos hablan” (That the Dead May Speak). Garifuna Culture in Central America. Centro de formación de la cooperación española in Antigua.

“Caja de zapatos” (Shoe Box), Cia de foto, Brazil. Guatemala City.

“sonEncuentros: vos, yo y el otro” (sonEncuentros: you, me and the Other): a sociocultural interaction project in the Tz’utujil village of San Pedro la Laguna. Guatemala.

XVII Arte Paiz Biennial, Guatemala: “Ver para creer” (Seeing is Believing) Co-curator.

Cultural writer

2008-10. Diario de Centro América, the first public newspaper in Guatemala.

Editor

2005-10. Independent editor for several non-profit and profit organizations.

2004-05. Magnaterra editors. Public relations and assistant editor, Guatemala City.

2002-03. Documentary Producer. Escuela Internacional de Cine y Video de San Antonio de los Baños (EICTV). La Habana.

Public Humanities

“El sueño de ser Centroamérica (O el amor a la vida)” / The Dream of Being Central America (Or, the Love of Life). *Dialogic Solutions Catalogue*, 2015 and *Arteamérica* (2016)
<http://arteamerica.cu/36/dossier/marivi.htm>

Miami Rail Magazine (Winter 2014) 52-55. With Carlos Martiel. (<http://miamirail.org/winter-2014/carlos-martiel/>)

“Yo me formé en Guatemala.” Plazapublica.com.gt (2014).
<http://www.plazapublica.com.gt/content/yo-me-forme-en-guatemala>

“Política en el arte y arte en la política en Guatemala. *Arte por excelencias Magazine* 13 (2012).
<http://arteporexcelencias.com/es/articulos/2012-02-07/guatemala-politica-en-el-arte-y-arte-en-la-politica.html>

“Prologue”. *UNA, la historia de Margarita Arzudia. Tipografía Nacional*, 2011: 7-11.

- “El arte es una acción política (Algunos apuntes).”. *¡Oh Revolución! Múltiples visiones 1944-2010*. Guatemala City, 2011: 33-49.
- “Colgar/ Curar/Negociar y Educar,” 2009. (www.culturaversuscultura.blogspot.com)
- “Formalizar la educación no formal,” *Moviendo el mapa. Simposio colaborativo negociaciones: puentes estratégicos entre el arte y los públicos*. 2009: 35-36
- “Rodolfo Abularach conversa con Marivi Véliz,” *Colección Pensamiento II*. Guatemala City: España Cooperación Cultural en el Exterior, 2008.
- “Cuerpo femenino y cuerpo masculino en la performance de Regina Galindo y Jorge de León.” *Los desaparecidos. Horror Vacui*. 2008, 55-63
- “Seguir hacia delante, volver la mirada hacia atrás,” *Suave Chapina Catalogue*. 2007, Guatemala City.
- “El tatuaje en Cuba.” *Revista Arte Cubano 2* (2001): 70-77.
- “Introducción al tatuaje”, *Revista Arte Cubano 3* (2001): 60-63.

Language Skills

Spanish: native speaker.

English: advanced, reading, writing, and listening skills.

Portuguese: advanced, reading, speaking, and listening skills.