

Art in Context: Identity, Ethics, and Insight

Speaker Biographies

Dr. Kelly Baker Josephs (she/her) is Professor of English at York College, City University of New York, and Professor of English and digital humanities at the CUNY Graduate Center. She is the author of [Disturbers of the Peace: Representations of Insanity in Anglophone Caribbean Literature](#) (University of Virginia Press, 2013) and co-editor of [The Digital Black Atlantic](#) (University of Minnesota Press, 2021).

Jasmine Clark (she/her) is the Digital Scholarship Librarian at Temple University. Her primary areas of research are accessibility and metadata in emerging technology and emerging technology centers. Currently, she is leading The Virtual Blockson, a project to recreate and gamify the Charles L. Blockson Afro-American Collection in virtual reality to teach high school students primary literacy skills. She is also doing research in 3D metadata and the development of Section 508 compliant guidelines for virtual reality experiences. She is also the chair of the DLF Digital Accessibility Working Group, as well as a Co-Chair of the DLF Committee for Equity and Inclusion.

Dr. Ahava Cohen (she/they/he) serves as head of the Cataloging Section at the National Library of Israel, responsible for metadata created in Arabic, English, Hebrew, and Russian, as well as the multi-lingual and multi-script Israel National Authority Database, Mazal. Ahava holds a doctorate in RDA from Bar Ilan University, Israel, and is the European representative to the RDA Steering Committee. In addition, Ahava teaches cataloging and classification in the David Yellin College MLIS program in Jerusalem and heads the national continuing professional development program in cataloging. Ahava's pronouns are she/they, but because of Hebrew, also he.

Dr. Caroline Collins (she/her) is the Cathryn P. Gamble Postdoctoral Fellow in the Department of Communication at the University of California, San Diego where she earned her PhD and an incoming UC President's Postdoctoral Fellow at the Department of History at UC Irvine. She holds an MFA in Creative Writing from UC Riverside and a B.A. in American Literature and Culture from UCLA. Her work examines public remembrances of the American West through archival methods, ethnographic study, media production, and public history exhibition. Her public scholarship includes exhibits and media produced in collaboration with the California Institute for Rural Studies, the California Historical Society, the California African American Museum, Exhibit Envoy, and the First Nations Development Institute. Dr. Collins' research has been supported by the Bylo Chacon Foundation, The Mellon Foundation, California Humanities, UCSD Frontiers of Innovation Scholars Program, the UC Consortium for Black Studies in California Project, the Herbert I. Schiller Communication Dissertation Fellowship, and the UC Office of the President.

Demian DinéYazhi' (they/them) is a Portland-based Diné transdisciplinary artist, poet, and curator born to the clans Naasht'ézhí Tábaqhá (Zuni Clan Water's Edge) & Tódich'íí'nii (Bitter Water). Their practice is a regurgitation of purported Decolonial praxis informed by the over accumulation and exploitative supremacist nature of hetero-cis-gendered communities post-colonization. DinéYazhi's praxis interrogates normative spaces by refusing to settle or perform for exploitative galleries and publishers that act as gatekeepers to the lethargic, toxic legacy of Western paradigms. They are a survivor of attempted European genocide, forced assimilation, manipulation, sexual and gender violence, capitalist sabotage, and hypermarginalization in a colonized country that refuses to center their politics and philosophies around the Indigenous Peoples whose Land they occupy and refuse to give back. They live and work in a post-post-apocalyptic world unafraid to fail.
@heterogeneoushomosexual

Yevgeniy Fiks (he/him) was born in Moscow in 1972 and has lived and worked in New York since 1994. As a "post-Soviet artist," his works build on research into Cold War narratives to explore the dialectic between Communism and "the West," addressing the Red and Lavender Scares during the McCarthy era, Communism in Modern Art, and African, African American, and Jewish diasporas in the Soviet Union. His artists books include *Lenin For Your Library?* (ante projects), *Communist Guide to New York City* (Common Books), *Moscow* (UDP), *Soviet Moscow's Yiddish-Gay Dictionary* (Cicada Press), and *Monument to Cold War Victory* (The Cooper Union). His work has been shown at the Biennale of Sydney, Thessaloniki Biennale of Contemporary Art, and Moscow Biennale of Contemporary Art and has received reviews in The New York Times, ARTFORUM, and other periodicals.

Alex Kapitan (no pronouns) is a trainer, speaker, consultant, editor, and activist who left the world of nonfiction book publishing to start [Radical Copyeditor](#), an anti-oppressive language project. Alex works with clients as varied as publishing houses, academic journals, activist organizations, museums, and media companies, helping people align their words with their values with regards to race, class, dis/ability, sexuality, gender, religion, and more.

Dr. Ksenia Nouril (she/her) is the Jensen Bryan Curator at The Print Center in Philadelphia. From January 2015 to September 2017, she was the Contemporary and Modern Art Perspectives (C-MAP) Fellow for Central and Eastern European Art at The Museum of Modern Art, New York. She has organized exhibitions of global modern and contemporary art at the Bruce Museum, Lower East Side Printshop, MoMA, and Zimmerli Art Museum. Ksenia lectures widely and frequently writes for international exhibition catalogs, magazines, and academic journals, including *ARTMargins Online*, *The Calvert Journal*, *Institute of the Present*, *OSMOS*, and *Woman's Art Journal*. She has published two books: *Art and Theory of Post-1989 Central and Eastern Europe: A Critical Anthology* (co-editor and contributor, MoMA, 2018) and *Ilya Kabakov and Viktor Pivovarov: Stories About Ourselves* (editor and contributor, Rutgers University Press, 2019). Ksenia holds a BA in Art History and Slavic Studies from New York University and an MA and PhD in Art History from Rutgers, The State University of New Jersey.

Dr. Synatra Smith (she/her) is an Afrofuturist cultural preservationist focused on demonstrating the creation, perpetuation, and transformation of Black cultural landscapes with special attention to the ways in which virtual and physical spaces are used as environments to transform access to archives and special collections, both conceptually and in practice. She is interested in developing immersive digital humanities projects that showcase current local Black art and scholarship in Philadelphia through an Afrofuturist lens that utilizes mapping, virtual and augmented realities, and data curation.

Dr. K. Wayne Yang (he/him) writes about decolonization and everyday epic organizing, particularly from underneath ghetto colonialism, often with his frequent collaborator, Eve Tuck, and sometimes for an avatar called la paperson. Currently, they are convening The Land Relationships Super Collective with several Indigenous and non-Indigenous community organizations engaged in land-based projects. Before his academic career, he was a public school teacher in Lisjan Ohlone territory, now called Oakland, California, where he co-founded the Avenues Project, a youth development non-profit organization, as well as East Oakland Community High School, which were inspired by the Survival Programs of the Black Panther Party. Dr. Yang is provost of Muir College and professor in ethnic studies at UC San Diego, where he is excited to be part of the founding team of the Indigenous Futures Institute and Black Like Water.