

Pedro Lasch

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Current & Past Positions

Assistant Research Professor – Drawing, Painting and Multimedia

Department of Art, Art History, and Visual Studies, Duke University.

Faculty Fellow, 2008 Franklin Humanities Institute Seminar, Duke University, Durham, NC.

Board Member (2007-2010), North Carolina Arts Council, NC.

Collectives & Organizations: 16 Beaver Group (NY), Nomads & Residents (NY), Asociación Tepeyac de New York (NY).

Education

2010 M.F.A. Fine Art (Art Practice) - Graduated with Distinction, Goldsmiths, University of London, London, U.K.

1995-1999 B.F.A., The Cooper Union for the Advancement of Science and Art, New York, NY.

Background

2002-present Based in Durham, NC, ongoing work in New York City and Mexico City.

1994-2002 Based in New York, NY.

1975-1994 Born and raised in Mexico City.

Representation: Stephan Stoyanov Gallery, New York, NY.

galerieofmarseille, Marseille, France.

Selected Solo Exhibitions & Projects (if not past, then confirmed & forthcoming)**2018**

A Sculptural Proposal for the Zocalo. Casa Wabi, Mexico City, Mexico. Nov 24, 2018 – Jan 30, 2019.

2017

Reflections on Time (Black Mirror Series). In conjunction with Prospect 4. M.S, Rau Gallery, New Orleans. Nov 18, 2017 – Feb 24, 2018.

Dreaming in the Woods. Usdan, New York. Solo Commission (Three-Year Project). Jun 26 – Aug 11, 2017.

Polit(t)ico: Interventions for the City of Bologna. Public Art Solo Commission (Two-Year Project). City of Bologna Government, Gramsci Foundation, and Academy of Global Humanities & Critical Theory. Jun 26 – Jul 9, 2017.

2016

Naturalizations & Latino/a America: Masks And Maps. Lycoming College Art Gallery. Oct. 21-Nov. 19, 2016.

2015

ART of the MOOC: Merging Public Art & Experimental Education, Creative Time, New York. October 19 – December 6, 2015.

What Are We Before We Are Naturalized? Portraiture, Citizenship, and Abstraction, Nov 22, 2014 – January 31, 2015. A Provisions Research Center Project, with organized interventions at the National Gallery of Art, Hirshhorn Museum, National Portrait Gallery, Smithsonian Latino Center, and George Mason University.

2014

Pedro Lasch: Abstract Nationalism & National Abstraction / Anthems for Four Voices. September 11 & October 27, 2014. The Phillips Collection, Washington D.C.

Art / World / Disaster (including the series 'Art Biennials & Other Global Disasters'), November 28, 2013 - January 19, 2014, AUB Byblos Bank Art Gallery, Beirut, Lebanon.

Pedro Lasch's Phantom Limbs & Twin Towers Go Global. September 7 – October 9, 2011. Stephan Stoyanov Gallery, New York, NY.

EYE CONTACT Works by Pedro Lasch. November 13, 2010 – December 2, 2010, Event Gallery, in collaboration with various cultural and social organizations, London, U.K.

Veiled Conversation No. 9: An Irreverent Listening Engagement with John Cage's Empty Words, The Showroom, London. February 24.

Selected Works by Pedro Lasch. Galerie of Marseille, Marseille, France, March 6 - April 18, 2009.

Black Mirror / Espejo Negro: A Museum Installation by Pedro Lasch, Nasher Museum of Art, Durham, NC. May 22, 2008 – Jan 18, 2009.

Latino/a America: The New York & North Carolina Suites, Branch Gallery, Durham, NC. January 16 – February 28, 2009.

Open Routines: Recent Works by Pedro Lasch, Queens Museum of Art, New York. March 12th -July 9th, 2006.

Selected Group Exhibitions (if not past, then confirmed & forthcoming)**2016**

Where Do We Migrate To? Peeler Art Center, DePauw University, Sept. 8 - Dec. 9, 2016.

Máscaras Mexicanas: Simbolismos Velados, Palacio Cantón, Mérida, México. Jun 20 – Nov 15, 2016.

The Nothing That Is, Contemporary Art Museum (CAM), Raleigh, NC. Jun 4 – Sep 7, 2016.

Visions Portées, ARTEUM: musée d'art contemporain, Châteauneuf-le-Rouge, France. Apr 30 – Jul 9, 2016.

Meaning Making Meaning. Valand Academy in Gothenburg, Sweden, between March 16 - April 2, 2016.

Making Use: Life in Postartistic Times. Museum of Modern Art. Warsaw, Poland. February 19 – May 1, 2016.

2015

Máscaras Mexicanas: Simbolismos Velados, Galería del Palacio Nacional, Mexico City. August 8, 2015 – April 6, 2016.

Where do we migrate to? Värmlands Museum, Karlstad, Sweden. Sep 19, 2015 – Feb 22, 2016

Creative Time Summit NYC, Brooklyn Boys & Girls School, New York. November 13-15, 2015.

Bienal Urbana, Teatro Marinoni & Municipal Government of Lido, Italy. August 16-December 13, 2015.

56th Venice Biennale & Creative Time Summit Venice, Venice, Italy. May 9 – November 22, 2015.

MIDBO Film Festival and Expanded Documentary Exhibition. Bogotá, Colombia. October 28-November 15, 2015.

Imaginary Archive, White Box, Friedrichshafen, Germany, September 12 - November 26, 2015.

Bienal de Asunción. Asunción, Paraguay. October 1 – 31, 2015.

Art in Odd Places, 14th Street Festival, New York. October 9-12, 2015.

The Nothing That Is, Contemporary Art Museum, Raleigh. June 5 – September 7, 2015.

Una línea de polvo, Centro Cultural Kavlin de Punta del Este, Uruguay. June 18-24, 2015.

Magia y muerte en el arte, Cemiterio do peine, Belo Horizonte, Brazil. June 1-8, 2015.

12th Havana Biennial, Havana, Cuba. May 22 – June 22, 2015.

Alternative Modernisms, SECCA & Reynolda House. Winston Salem, NC. April 16 - August 16, 2015.

Art in Odd Places/IDEAS CITY, New Museum, New York. May 30, 2015.

F(r)ictions Diplomatiques, Fondation Gulbenkian and Laboratoires d'Aubervilliers, Paris. France. February 5-8, 2015.

Color Theory / Teoría del Color, MUAC, Mexico City, September 27, 2014 – February 7, 2015.

2014

Una línea de polvo, La Curtiduría, Oaxaca, México. November 1-28, 2014. Curator: Santiago Rueda

Art as Research, George Mason University & Center for the Arts, Fairfax, VA. September 25, 2014 - October 24, 2014.

Color Theory / Teoría del Color, MUAC, Mexico City, September 27, 2014 – February 7, 2015. Curators: Helena Chavez, Alejandra Labastida, Cuauhtémoc Medina.

'Indigeneity / (De)coloniality / @rt' Conference, Jameson Gallery, Duke University, April 30 – May 3, 2014.

2013

Art in Odd Places, November 01, 2013 - November 2, 2013, New York, NY & Greensboro, NC

"Festival Internacional de la Cultura Maya 2013", October 17, 2013 - November 3, 2013, Museo del Mundo Maya, Merida, Mexico

Imaginary Archive, September 21, 2013 - November 23, 2013, Center for Contemporary Art, Graz, Austria

Pedro Lasch, Susan Harbage Page and Yinka Shonibare (3 installations), June 20, 2013 - December 1, 2013, Nasher Museum of Art, Durham, in conjunction with: *Lines of Control: Partition as a Productive Space Nasher Museum of Art September 19, 2013 - February 2, 2014*

Arte Nuevo InteractivA, June 1, 2013 - June 30, 2013, Casa Colón, Museo A'ák & Other Venues, Merida, Mexico

Gráfica Sonidera, May 21, 2013 - July 21, 2013, Centro Cultural de España, Mexico City, Mexico

"ESPACIOS OCUPADOS: DEFINING 99%", February 15, 2013 - May 31, 2013, Art In These Times Gallery, Chicago, IL

2012

Where Do We Migrate To? Contemporary Arts Center, New Orleans, L.A., October 5, 2012 - January 20, 2013. Curator: Niels Van Tomme

Pedro Lasch and Twin Towers Go Global (TTGG) / Three Anniversary Reports (Concluding Segment of a 3 Part Project), September 11, 2012, AND AND AND Platform, dOCUMENTA (13), Kassel, Germany.

Five Decolonial Days in Kassel: A Social Project for dOCUMENTA (13) / AND AND AND Platform, July 11-15, 2012. dOCUMENTA (13), Kassel, Germany.

Zone of Contention: The U.S./Mexico Border, June 16 – September 2, 2012. Weatherspoon Art Museum, Greensboro, N.C.

Wide Open School, June 11 – July 11, 2012. Hayward Gallery, London, U.K.

11th Havanna Biennial (Evento Teórico), May 11 – June 11, 2012. Havanna, Cuba.

ESPACIOS OCUPADOS: DEFINING 99%, 17 March - 14 April, 2012. Maya Essence / Casa Guatemala, Chicago, IL. Curator: Jesús Macarena Avila.

Atlas Critique, March 17 – May 27, 2012. Centre d'Art Contemporain, Parc Saint Leger, France. Curator: le peuple qui manque

ESPACIOS OCUPADOS: DEFINING 99%, 28 January - 18 February, 2012. Calles y Sueños Gallery, Chicago, IL. Curator: Jesús Macarena Avila.

Where Do We Migrate To? Sheila C. Johnson Design Center, Parson/New School, New York, N.Y., February 3 - April 15, 2012. Curator: Niels Van Tomme

2011

Immigrant Movement International & United Nations Day of Actions, December 18, 2011, Queens Museum of Art & Creative Time, New York.

International Day Without English, December 18, 2011, Super G: Experiential Residency Program, Greensboro, NC & worldwide.

Pedro Lasch and Twin Towers Go Global (TTGG) / Three Anniversary Reports (Part 3 to follow in 2012), September 11, 2011, AND AND AND Platform, Documenta 13. Kassel, Germany.

Where Do We Migrate To? Center for Art, Design and Visual Culture, Baltimore, MD. March 17-April 30, 2011.

Decolonial Aesthetics. Fred Jameson Gallery, Durham, NC. May 26 – June 20, 2011.

2010

Missing Reflection (in collaboration with Esther Gabara), December 9, 2010 - January 14, 2011, Franklin Humanities Institute Art Gallery, Durham, NC

Tele Geto (Part 2): Globe Town Speaks Back, December 9, 2010 - December 14, 2010, Portman Gallery, London, UK.

Memorias Disruptivas: Tácticas para entrar y salir de los Bicentenarios de América Latina y el Caribe.

November 30, 2010 - December 1, 2010, Museo Reina Sofia, Madrid, Spain. Curators: Red Conceptualismos del Sur.

Estéticas Decoloniales, November 9, 2010 - December 15, 2010, Museum of Modern Art (MAMBO), Bogotá, Colombia. Curator: Walter Mignolo.

Revolution and Diaspora: Work by Ana Noble & Pedro Lasch, Stephen Lawrence Gallery, London. October 28 – November 19, 2010. Curator: David Waterworth.

Mapping: Memory and Motion in Contemporary Art. Katonah Museum of Art, Katonah, New York. 3 October 2010 – 16 January, 2011. Curator: Sarah Tanguy.

Pedro Lasch and Twin Towers Go Global (TTGG) / Three Anniversary Reports (Parts 2 and 3 to follow in 2011 and 2012), September 11, 2010, AND AND AND Platform, Documenta 13. Kassel, Germany.

TeleGeto (Part 1), Portman Gallery, London. July 16 – August 1, 2010.

MFA Degree Exhibition, Goldsmiths, University of London, London. July 8 – 12, 2010

Deschooling Society Conference, Collaboration between the Serpentine Gallery and the Hayward Gallery, London. April 29-May 1, 2010.

Art & Labour Summit (ARTSCHOOL/UK: Phase 1), Cell Projects. London. April 6-25, 2010.

Greater New York (An Atlas of Radical Cartography), PS1 MoMA, New York. May 23, 2010 - October 18, 2010.

Pickpocket: An Unlisted Intervention for International Art Fairs, Events, and Biennials, February 17, 2010 - February 21, 2010, ARCO International Art Fair, Madrid, Spain.

Pause & Eject (Part 2), Shoreditch Town Hall, London, UK. January 25 – 28 2009. Curators: MFA students of Goldsmiths University of London

An Atlas of Radical Cartography, January 15, 2010 - February 9, 2010, Whitespace, Zürich, Switzerland.

2009

Biennale: A Salon des Refusés for the 21st Century. Port-Au-Prince, Haiti. November 28th – December 18th, 2009. Curators: Leah Gordon & Myron Beasley

Pickpocket: An Unlisted Intervention for International Art Fairs, Events, and Biennials. October 15th–18th, 2009. Frieze Art Fair, London, UK.

Status Report, BRIC Rotunda Gallery, Brooklyn NY. September 3 - October 10, 2009.

Staging Citizenship. Museo de Arte, Universidad Nacional, Bogota, Colombia. August 19-31, 2009.

1810-1910-2010: Independencia, Revolución, Narcochingadazo (in collaboration with Miguel Rojas Zotelo).

"Geneologías Transnacionales" y "Memorias Dis[locales]", Bienal Arte Nuevo Interactiva 2009, Merida, Mexico.

An Atlas, exhibition toured in following locations in 2009 (see also 2008 & 2009): Casco. Utrecht, Netherlands (Feb 14- March 22); Basekamp, Philadelphia (January 16-March 15). Curators: Lize Mogel and Alexis Bhagat

Caras Vemos, Corazones No Sabemos (Faces We See, Hearts We Do Not Know): The Human Landscape of Mexican Migration to the United States. The Alameda Museum, San Antonio, Texas. March 4 – May 10, 2009 (see also 2006). Curator: Amelia Malagamba.

Evolution de l'Art (EdLA): L'invendable / The unsaleable, Jean-Philippe Convert, Brussels. April 25, 2009. Curators: Juraj Carny, Diana Majdakova, Cesare Pietrojusti and Lida Pribisova.

Looking at Others, Zagreb Art Pavilion, Zagreb, Croatia. February 10 – April 17, 2009. Curator: Radmila Iva Janković

2008

What Keeps Mankind Alive? and Continental Drift, Galerija Nova, Zagreb, Croatia. November 26 – 30, 2008. Curators: What, How, for Whom / WHW: Ivet Curlin, Ana Devic, Natasa Ilic, Sabina Sabolovic *

Caras Vemos, Corazones No Sabemos (Faces We See, Hearts We Do Not Know): The Human Landscape of Mexican Migration to the United States. Fowler Museum of Art, UCLA, Los Angeles, CA. October 5 - December 28, 2008 (see also 2006). Curator: Amelia Malagamba

Artist Archive: Beyond Boundaries – mapping currents for the 3rd Guangzhou Triennial, a satellite net project to *Farewell to Post-Colonialism: 3rd Guangzhou Triennial*, People's Republic of China. Curators: Stina Edblom & Steven Lam, in collaboration with the Asia Art Archive (<http://www.aaa.org.hk>)

Caras Vemos, Corazones No Sabemos (Faces We See, Hearts We Do Not Know): The Human Landscape of Mexican Migration to the United States. Haggerty Museum, WI. April 24 – July 13, 2008 (see also 2006). Curator: Amelia Malagamba

Eligible Traffic, Trinity University Art Gallery, San Antonio, TX. March 6 - April 5, 2008. Curators: Steven Lam & Randy Wallace

An Atlas, exhibition toured in following locations in 2008: Gallery of The College of New Jersey, NJ (October 29-December 3, 2008); Gallery of Global Education Center at the University of North Carolina, Chapel Hill & Golden Belt Arts in Durham, NC (September 23-October 18, 2008); Art Gallery of the College of New Jersey, Ewing, NJ (October 29- December 2, 2008); Skol Art Centre Montreal, Canada (June 20-July 8, 2008); Dowd Fine Art Gallery, SUNY Cortland Cortland, NY (March 25-May 6, 2008); The Sanctuary for Independent Media Troy, NY (April 25-June 7, 2008); Redhouse Arts Center, Syracuse, NY (February 5- March 12, 2008); 2640, Baltimore, MD (February 12- 22, 2008); Gallery 400, University of Illinois/Chicago, IL (November 28, 2007 - January 19, 2008) Curators: Lize Mogel and Alexis Bhagat

Beauty is in the Street, Bronx River Art Center, New York, NY. January 11 - February 16, 2008. Curator: Gerry Beegan

Singular, LUXE Gallery, New York, NY. January 11 - February 9, 2008.

2007

Evolution de l'Art (EdLA), Het Blauwe Huis (The Blue House), Amsterdam. December, 2007. Curators: Juraj Carny, Diana Majdakova, Cesare Pietrojusti and Lida Pribisova.

Transitio 2007: International Festival of Electronic Arts & Transnational Communities (Mexico-US Foundation), Centro Nacional de las Artes & Centro Cultural Lagunilla-Tepito-Peralvillo, Mexico City, Mexico. October 19-20, 2007. Curators: Grace Quintanilla, Mariana Delgado & Marco Ramírez

Subcomandancia (Fran Ilich), Centro Arte Alameda, Mexico City, Mexico. October 19-20, 2007

The FM Ferry Experiment, Staten Island Ferry, New York, NY. September 14-29, 2007.

Curators: neuroTransmitter (Valerie Tevere + Angel Nevarez)
All the Way, LUXE Gallery, New York, NY. September 6 - 30, 2007.
An Atlas, Exhibition tour confirmed for following locations in 2007: Gallery 400, University of Illinois/Chicago, IL (November 28, 2007 - January 19, 2008); Los Angeles Contemporary Exhibitions (LACE), Los Angeles, CA (September 26- October 28, 2007); Firehouse 13, Providence, RI (July 6- 15, 2007). Curators: Lize Mogel and Alexis Bhagat
Beauty is in the Street, Mason Gross School of the Arts, Rutgers University, New Brunswick, NJ.
 May 9 - June 10, 2007. Also at Bronx River Art Center, NY, Spring 2008. Curator: Gerry Beegan
Promesas y Esperanzas del Siglo XXI. 'El Gobierno del Cambio' y el Éxodo Mexicano a los Estados Unidos 2000-2006 (Promises and Hopes of the 21st Century: The 'Government of Change' and the Mexican Exodus to the United States 2000-2006), The International Center in New York, Inc., April 17 - May 20, 2007. Curator: Enrique González (Mano a Mano)
EdLA (Evolution de l'Art) Cesare Pietroiusti & SPACE- Priestor for Contemporary Art, Slovakia. March 21 - April 22, 2007. Curators: Juraj Carny, Diana Majdakova, Cesare Pietroiusti and Lida Pribisova.
The Nightly News. LUXE Gallery, New York, NY. January 13 - February 10, 2007.
 Curators: Kathleen Goncharov and Stefan Stoyanov.
Primitivism Revisited. Sean Kelly Gallery, New York, NY. December 15, 2006 - January 27, 2007.
 Curators: Susan Vogel & PhD candidates from Columbia University.

2006
Civic Performance. Staller Art Gallery, Stony Brook, N.Y. November 1 - December 9, 2006.
 Curator: Grady Gerbracht
Empathetic. Temple Gallery, Tyler School of Art, Philadelphia. November 8, 2006 - February 24, 2007
 Curator: Elizabeth Thomas
Travesías, sueños y fronteras: Obra plástica de Miho Hagino, Diego Medina y Pedro Lasch. In coordination with '3rd International Congress on Migration', CIESAS Occidente. Gran Meliá, Mexico City, Mexico. October 5-7, 2006. Curator: Sarahi Lay Trigo
The Last Chapter Trace Route: Remapping Global Cities, Gwangju Biennial 2006. Biennale Hall, Gwangju City, South Korea. September 8 - November 11, 2006. Curator: Jee-sook Beck *
Caras Vemos, Corazones No Sabemos (Faces We See, Hearts We Do Not Know): The Human Landscape of Mexican Migration to the United States. Snite Museum of Art, Notre Dame, IN. September 3 - November 12, 2006. Curator: Amelia Malagamba
Public Moment: Artist Forum International (AFI), Section: Justice, Collective Expectations, Collective Potentials, INSA Art Space and various other locations, Seoul, South Korea. August 19 - September 9, 2006. Curator: Heejin Kim *
Propia Visión / Our Vision. Queens Museum of Art, New York. July 21 - September 17, 2006
 Curators: Enrique González and Emily Socolov (Mano a Mano)
10th International Festival of Video/Arte/Electrónica / 10mo Festival Internacional de Video/Arte/Electrónica (VAE10). Various locations, Lima, Peru. June 8 - July 8, 2006.
 Section curator: Yael Lepec (Land(e)scaping
How do we want to be governed? V.I.O. CRIC Centre de réflexion sur l'image et ses contextes and Ecole Cantonal de Art d' Valais, Halle Carrosserie, Route de l'ancien Sierre 11, Sierre, Switzerland. May - June, 2006. Curators: ONF and Yael Lepec
Propia Visión. The International Center in New York, Inc., New York. April 17 - May 11, 2006.
 Curators: Enrique González and Emily Socolov
When Artists Say We. Artists Space, New York. March 8 - April 29, 2006.
 Curators: Christian Rattemeyer, Andrea Geyer, Emily Jacir and Ayreen Anastas

* Entries with an asterisk are the product of the artist's ongoing work with 16Beaver Group. They represent both individual and collaborative work. Any other collaborators are listed under the specific entry.
(Exhibitions before 2005 available upon request, but removed for brevity. Full list also available at pedrolasch.com in CV/Bio section)

Publications by Pedro Lasch

Books by Pedro Lasch

Polit(t)ico. Published by Gramsci Foundation and University of Bologna, Bologna (forthcoming Nov 2018).
Weekly Monster. Published by Prospect New Orleans for Prospect.4 Triennial, 2018. With essays by Lasch, Trevor Schoonmaker and Nicholas Mirzoeff.
What Are We Before We Are Naturalized? Portraiture, Citizenship, and Abstraction, Provisions Library (2015). With essays by Lasch (artist), Taína Caragol (National Portrait Gallery), Molly Donovan (National Gallery of Art), Kristy Maruca (Hirshhorn Museum) and Ovidiu Tichindeleanu (IDEA arts + society). Introduction by Donald Russell and Stephanie Sherman (Provisions).
Grand Gestures & (Im)Modest Proposals: A Project for Documenta 13 AND AND AND, 2012.
Black Mirror/Espejo Negro, Nasher Museum of Art at Duke University, Duke University Press: Fall 2010. With essays by Lasch, S. Aravamudan, J. Gonzalez, A. Maillet, W. Mignolo, & P. Sigal.

Articles, Essays, Chapters, and Other Publications by Pedro Lasch 2017-2018

Lasch, Pedro. *Polit(t)ico*. Published by Gramsci Foundation and Bologna University, Bologna (forthcoming, Sep 2018).
 Lasch, Pedro. *Weekly Monster*. Published by Prospect 4 New Orleans (forthcoming, Feb 2018).
 Lasch, Pedro. *The Indianization of Globalization*. Afterall, No. 43, Spring/Summer 2017.

Lasch, Pedro. AoM Lesson Plan, in *Art as Social Action: An Introduction to the Principles and Practices of Teaching Social Practice Art* (ed. Sholette, Gregory & Bass, Chloe), Social Practice - Queens College, (forthcoming May 2018)

2016

Lasch, *Himnos y banderas, máscaras y espejos*, Art in Transit, UNESCO Conference Publication, 2016.

Lasch, *Naturalizaciones en Palacio Nacional* (imágenes), Revista Calle 14, Bogotá, 2016.

Colectivo Aestéticas Decoloniales (Lasch included). *Haceres y decires des/decoloniales. De la estética a la aestesis*. Otros Logos: Revista de Estudios Críticos. Universidad Nacional del Comahue, 2016.

2015

P.Lasch & co-authors. *What Are We Before We Are Naturalized? Portraiture, Citizenship, and Abstraction*, Provisions Library (2015). With essays by P.Lasch (artist), Taína Caragol (National Portrait Gallery), Molly Donovan (National Gallery of Art), Kristy Maruca (Hirshhorn Museum) and Ovidiu Tichindeleanu (IDEA arts + society). Introduction by Donald Russell and Stephanie Sherman (Provisions).

2014

P. Lasch, *LATINO/AMERICA*. American Anthropologist: the Journal of the American Anthropology Association, March 2014 (cover).

2013

P. Lasch. *Eight Ways to Look at a Map: Modular statements from the LATINO/A AMERICA Series* (translation from 2006 English-Spanish text). edited by Quiros, Kantura & Imhoff, AliochaB42, Paris, France, (December, 2013).

P. Lasch. *TAKE ME TO THE TOP: The Fine Art of Finance, A project by Pedro Lasch, with the collaboration of Stefano Harney and Sverre Spoelstra* London Eye, July 5th, 2012 Produced by Hayward Gallery for the Wide Open School exhibition. edited by Marie-Pier Boucher, Jean-Maxime Dufresne, Gema Melgar & Jean-François Prost Adaptive Actions, Montreal, (December, 2013).

Pedro Lasch and Teddy Cruz. *Transnational Community-Based Production, Cooperative Art, and Informal Trade Networks. What We Made.*, edited by Tom Finkelpearl, Duke University Press, (January, 2013).

P. Lasch & Lay-Trigo. "Migrarte Ciencia y arte visual, un diálogo identitario bilateral." *EARI. Educación artística. Revista de investigación*. Edited by Institut Universitari de Creativitat i Innovacions Educatives. no. 4 (Winter, 2013).

P. Lasch. "Propositions for a Decolonial Aesthetics and "Five Decolonial Days in Kassel" (Documenta 13 AND AND AND)." *Periscope – Social Text*, New York (July, 2013).

P. Lasch. "Breve Argumento Visual por una Estética Descolonial." *Causa Sur: Pensar Nuestra America / Revista de pensamiento político*, Buenos Aires, Argentina no. 5 (2013).

2012

P. Lasch. *Grand Gestures & (Im)Modest Proposals: A Project for Documenta 13 AND AND AND*. edited by Pedro LaschXCO / Documenta 13 AND AND AND, (September, 2012).

P. Lasch. *Breve argumento visual por una estética descolonial*. CA2M: Madrid, Spain, (2012): 273-282.

Walter Mignolo. *Dekoloniale Ästhetik. Das Museum verlernen und wiedererlernen durch Pedro Laschs Black Mirror/Espejo Negro*. edited by Nina Bandi, Michael G. Kraft, Sebastian Lasinger. Kultur- und Medientheorie[transcript], (2012): 121-140

2011

P.Lasch. "Global Indianization? and LATINO/A AMERICA," *The Future Lasts Forever*. Eds. Runo Lagomarsino and Carlos Motta, Gävle Konstcentrum, Iaspis, Sweden, (2011), pp 45-46, 49.

P. Lasch, *LATINO/A AMERICA*, in Saldívar, José David. *Trans-Americanity: Subaltern Modernities, Global Coloniality, and Cultures of Greater Mexico*, Duke University Press, (2011):cover.

P. Lasch, *If Not Here, Then There: Will We Some Day Regret Not Having Rebuilt the Twin Towers?*, 9/11

Anniversary Issue, Towerview: The Chronicle's News and Culture Magazine, vol. 13 no. 2 (September, 2011), pp. 20.

P. Lasch. "The Indianization of Globalization," *The Global South: Special Issue*. Guest editors Caroline Levander and Walter Mignolo, vol 5, no.1 (Spring 2011): Indiana University Press, pp. 12-13.

P. Lasch and others, *Tiempo de Homenajes/tiempos descoloniales: Frantz Fanon*, edited by Walter Mignolo, María Eugenia Borsani, María Marta Quintana, Zulma Palermo, *El desprendimiento: pensamiento crítico y opción descolonial* no. 8 (2011 Fall), pp. cover & p2, Argentina: Editorial Signo & Durham: Globalization and the Humanities Project, Duke University.

P. Lasch and others, *Haiti: History Embedded in Amber*, edited by Edouard Duval Carrier (2011), pp. 30-31, Franklin Humanities Institute .

P. Lasch, "Brain Review 2002 (Part 1)," *SPECULATIVE: Exhibition catalogue*, edited by Christopher O'Leary and Zach Blas, Los Angeles Contemporary Exhibitions Los Angeles, (2011): pp 36-42.

P. Lasch and others, *Pensamiento argentino y opción descolonial*, edited by Walter Mignolo, Zulma Palermo, *El desprendimiento: pensamiento crítico y opción descolonial* no. 7 (2011 Spring), pp. cover & p2, Argentina: Editorial Signo & Durham: Globalization and the Humanities Project, Duke University.

2010

P. Lasch with S. Aravamudan, J. Gonzalez, A. Maillet, W. Mignolo, & P. Sigal, *Black Mirror/Espejo Negro*, Franklin Humanities Institute & Nasher Museum of Art at Duke University, Duke University Press: Fall 2010.

P. Lasch and others, *Un Atlas de Cartografías Radicales*, edited by Lize Mogel & Alexis Bhagat (November, 2010) (First Spanish edition of the 2007 'An Atlas of Radical Cartography.' Prologue to the Spanish edition: Javier Arbona, Nick Sowers and Bryan Finoki.)

P. Lasch with S. Aravamudan, J. Gonzalez, A. Maillet, W. Mignolo, & P. Sigal, *Black Mirror/Espejo Negro*, Franklin Humanities Institute & Nasher Museum of Art at Duke University, Duke University Press: Fall 2010.

P. Lasch (and 16 Beaver Group), *Free Association/Means in Common*, edited by Anna Curcio and Ceren Ozselcuk, *Rethinking Marxism*, Special Issue: The Commons and the Forms of the Commune, vol. 22 no. 3 (July, 2010)

P. Lasch and others, *Greater New York (Exhibition Catalogue)*, edited by New York: PS1 MoMA (May, 2010).

- P. Lasch and others, *Arte y estética en la encrucijada descolonial*, edited by Eds. Walter Mignolo, Zulma Palermo, *El desprendimiento: pensamiento crítico y opción descolonial* no. 6 (2010 Spring), pp. cover & p2, Argentina: Editorial Signo & Durham: Globalization and the Humanities Project, Duke University.
- P. Lasch, *University, Narcochinguazo, and Hemispheric Non-Cooperation*, edited by Jill Lane and Marcial Godoy-Anatívia, e-misférica, vol. 6 no. 2 (2010 February), New York University: Hemispheric Institute of Performance and Politics.

2009

- With 16 Beaver Group, "C.A.R.T.E.L." *Art Work: A National Conversation About Art, Labor, and Economics*. Eds. Temporary Services, Special Issue Publication and Website, Fall 2009.
<http://www.artandwork.us/>
- P. Lasch and others, *La teoría política en la encrucijada descolonial*, edited by Eds. Walter Mignolo, Sylvia Wynter, Lewis Ricardo Gordon, Alejandro de Oto, *El desprendimiento: pensamiento crítico y opción descolonial* no. 5 (2009 Fall), pp. cover & p2, Argentina: Editorial Signo and GlobalArgentina: Editorial Signo & Durham: Globalization and the Humanities Project, Duke University
- "Tanta Cerca Tan Cerquita," Catalog for *Transitio 2007: International Festival of Electronic Arts & Transnational Communities*. Eds. Grace Quintanilla & Mariana Delgado. Mexico City: Centro Nacional de las Artes (Spring 2009)

2008

- "LATINO/A AMERICA." *Genero y Descolonialidad: El desprendimiento: pensamiento crítico y opción descolonial (Cuaderno #4)*. Eds. Walter Mignolo, Maria Lugones, Isabel Jiménez-Lucena and Madina Tlostanova. (Fall, 2008), cover & p2
- "Tianguis Transnacional: Drifting and Indigenous Migrancy," *What Keeps Mankind Alive? and Continental Drift*. Eds. Brian Holmes, 16Beaver Group, & What, How, for Whom / WHW: Ivet Curlin, Ana Devic, Natasa Ilic, Sabina Sabolovic. Zagreb: WHW Newspapers, Issue #15, (2008): 20-21
- "LATINO/A AMERICA," *El color de la razón: racismo epistemológico y razón imperial: El desprendimiento: pensamiento crítico y opción descolonial (Cuaderno #3)*. Eds. Walter Mignolo, Emmanuel Chukwudi Eze, Paget Henry, Santiago Castro-Gómez. Argentina: Editorial Signo and Globalization and Durham: The Humanities Project, Duke University, (2008): cover & p2.
- With 16Beaver Group, "Iraq Questionnaire Answers," *October Magazine*, MIT Press, Winter 2008, No. 123, Pages 149-160.
- "666666: DUN LAOGHAIRE (36 signs and a Panorama)," *Carlisle Pier*. Edited Clíodhna Shaffrey. Dublin: The Arts Council of Ireland and the Dun Laoghaire Harbour Company, (2008).

(Publications by Lasch before 2007 available upon request, but removed for brevity. Full list also available at pedrolasch.com in CV/Bio section)

Selected Articles, Essays, and Publications on Pedro Lasch

2017-2018

- Tlostanova, Madina. *Postcolonialism and Postsocialism in Fiction and Art, Decolonizing the Museum*, p 73-92, Springer International Publishing, 2017.
- Articles:
- Doppelbauer, Max. *La familia de Felipe IV als Spiegel der spanischen Geschichte. Vorschläge zur Didaktisierung von Velázquez' Gemälde Las Meninas*. Quo Vadis Romania, 49 (p 117-118), 2017.
- Torregosa, Ana. *4 cursos de Activismo Social por la Universidad de Duke*. Lectivatum, December 3rd, 2017.
- Mainwaring, Scott. *The Flag Fusions of Pedro Lasch*. The Vexilloid Tabloid (p 6-7), Portland Flag Association, Issue 67, December 2017.
- Cain, Abigail. *10 Art History Classes You Can Take Online (for Free)*. Artsy (Editorial). November 22nd, 2017.
- Indrisek, Scott. *Prospect.4 Brings Big Names to New Orleans—but Doesn't Take Enough Risks*. Artsy (Editorial). November 20th, 2017.
- Davis, Ben. *See Highlights From the Just-Opened Prospect 4 Triennial in New Orleans*. Art Net. November 20th, 2017.
- Li, Xinchun. *Duke celebrates five-year relationship with Coursera*. Duke News. November 2nd, 2017.
- Editor's Pick. *Last-Minute Plans: 70 Free, Cheap & Easy Things To Do In Seattle This Weekend: Oct 6-8, 2017*. Stranger – Seattle. October 6th, 2017.
- Glentzer, Molly. *Art Daybook: The sagging gates of the White House*. Houston. Chronicle. October 3rd, 2017.
- Editor's Pick. *Curso gratuito ART of the MOOC: Activismo y Movimientos Sociales*. TYS Magazine. September 2nd, 2017.
- Edge, Lisa. *First Thursday Guide*. Real Change- Seattle. August 30th, 2017.
- Vansyngel, Margo. *'Borderlands' at King Street Station*. City Arts - Seattle. August 11th, 2017.
- Editor's Pick. *The Must List: Your guide to Seattle's hottest events*. Seattle Magazine. August 3rd, 2017.
- Pothast, Emily. *Borderlands Crosses Boundaries at King Street Station*. The Stranger – Slog (Arts & Culture). August 3rd, 2017.
- Editor's Pick. *Borderlands*. Seattle Met. August 2nd, 2017.
- Davis, Darren. *It's the Biggest Week of the Year for Art in Seattle. Don't Stay Home*. Seattle Met. July 31, 2017.
- Greenberg, Ruth. *Standing up to power. Artists' works focus on social injustice*. Herald Sun, July 26, 2017.
- Mann, Beth. *Sneak peek: 'Truth to Power 5' at Pleiades Arts*. Art Now. July 19th, 2017.
- Grady, Constance. *Where Pizza Rat, fake news, and art collide, there's a wizard named Zardulu*. VOX. May 31st, 2017.
- Cash, Stephanie. *Here's Who Will Be in Prospect.4 in New Orleans This Fall*. Burnaway: The Voice of Art in the South. May 24th, 2017.
- Coviello, Will. *Prospect.4 artists announced, Trevor Schoonmaker previews expo*. Best of New Orleans. May 23rd, 2017.

Greenberger, Mario. *Here's the Artist List for This Year's Prospect New Orleans Triennial*. Art News. May 23rd, 2017.
 Johnson, Paddy. *Prospect.4 Artists Announced*. Art F City - Newswire. May 23rd, 2017.
 Tate, Emily. *Easing Instructional Designer-Faculty Conflicts*, Inside Higher Ed. May 3rd, 2017.
 Smith, Terry. *Biennials Within The Contemporary Composition*, Stages #6: The Biennial Condition, ed. Joasia Krysa. Liverpool Biennial, April 2017.
 Mignolo, Walter. *Coloniality is Far from Over, and So Must Be Decoloniality*. Afterall, No. 43, Spring/Summer 2017.
 Editor's Pick, Pedro Lasch to Join Usdan Summer Camp as First-Ever Artist in Residence. Art Forum, April 14, 2017.
 Puleo, Risa. *A Fanfare of Flags: Unwoven, Repurposed, Quilted, and Performed*. Hyperallergic. March 3, 2017.
 Diaz-Camacho, Vicky. *Refugees Are Welcome In H&R Block Artspace's 'The State Of The World'*. KCUR. February 22nd, 2017.

2016

Oring, Sheryl. *Activating Democracy: The "I Wish to Say" Project*. University of Chicago Press & Intellect Books Ltd, 2016.
 Langlois Justin A., C Magazine, Issue 128: Citizenship. Winter, 2016.
 Muñiz Reed, Ivan. Thoughts on Curatorial Practices in the Decolonial Turn. Broadsheet Journal, 45.2, Australia, 2016.
 Gobat, Michel. *The Invention of Latin America: A Transnational History of Anti-Imperialism, Democracy, and Race*. American Historical Review, Oxford Journals, Vol. 118, Issue 5, p. 1345-1375
 Lord, Susan (editor). 52: *Havana*, Journal PUBLIC: Art, Culture, Ideas (no. 52). Canada, 2016.
 Bacon, Lucie. *Un-disciplinary migratory cartography maps » (between art, science, politic and activism)*, European Review of International Migrations (Revue européennes sur les migrations internationales, REMI, University of Poitiers, France, 2016.
 Corresponsal, *Último fin de semana de la Exposición " Máscaras Mexicanas, simbolismos velados " en el Museo Palacio Cantón*, Yucatán Informa, México. October 30, 2016.
 Corresponsal, *"Máscaras Mexicanas, simbolismos velados", últimos días*. La Jornada Maya, Mérida, México. October 28, 2016.
 Luse, Mimi. *The Nothing That Is – A Drawing Show in Five Parts* (review). Frieze Magazine. October 21, 2016.
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 Ferreri, Eric. Reflections with Pedro Lasch: The Impact of 9/11 on the Art World. Duke Today, Special 9/11 Series. August 12, 2016.
 Palermo, Zulma. *Pensamiento argentino y opción descolonial*, Colección El Desprendimiento, Ediciones del Signo, Buenos Aires, 2016.
 Corresponsal, *Una exposición en Mérida revela secretos, mentiras y verdades de México y el mundo*, La Jornada, Mexico. July 2, 2016.
 Hernandez, Manuel. La idealización de Europa Bordes entre psicoanálisis y decolonialidad. Publicación del Coloquio, Ciudad de México. Julio, 2016.
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 Lasch, *Himnos y banderas, máscaras y espejos*, Art in Transit, UNESCO Conference Publication, 2016.
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 Greenberg, Blue. *The Nothing That Is – A Drawing Show in Five Parts* (review). The Herald Sun, Raleigh, NC.
 Lasch, *Naturalizaciones en Palacio Nacional* (imágenes), Revista Calle 14, Bogotá, 2016.
 Zapf, Marilyn. *Fertilizing the Collection*. Art Jewelry Forum. May 31, 2016.
 Kauer, Sofi. *Todos somos negros: aisthesis descolonial*. La Sede. Argentina. May 8, 2016.
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 Tomasello, Mia. *Syracuse diner demonstrates the power of socially engaging political expression*, The Daily Orange, March 22, 2016.
 Castro, Christophe. *Le MOOC, nouveau média pour les institutions culturelles... et les artistes?* MOOC & CIE, France, February 2016.
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 Dillon, Fernando. *Visual Media Studies course exposes students to social art*. The Chronicle: Recess, Durham, NC. January 14, 2016.

2015

Books:

Mirzoeff, Nicholas. *How to See the World*. Penguin, p36-37, 2015.
 P.Lasch & co-authors. *What Are We Before We Are Naturalized? Portraiture, Citizenship, and Abstraction*, Provisions Library (2015). With essays by P.Lasch (artist), Taína Caragol (National Portrait Gallery), Molly Donovan (National Gallery of Art), Kristy Maruca (Hirshhorn Museum) and Ovidiu Tichindeleanu (IDEA arts + society). Introduction by Donald Russell and Stephanie Sherman (Provisions).
 Downey, Anthony (editor). *Dissonant Archives: Contemporary Visual Culture and Competing Narratives in the Middle East*. London-New York: I.B. Tauris, 2015 (p.298, p.306, p.460).

Ross, Andrew (editor). *The Gulf: High Culture/Hard Labor*. OR Books, 2015.

Michael Kelly (Editor-in-Chief) *ENCYCLOPEDIA OF AESTHETICS*, Oxford University Press, 2015 (Lasch appears in entry for 'Participatory Art').

Articles:

Tlostanova, Madina. *A Salt Box and a Bracelet Conversing with a Painting. Decolonising a Post-Soviet Museum in the Caucasus*. L'internationale. October 12, 2015.

Correspondent. *Algunas de las exposiciones se abrirán en La Estación de Ferrocarril, el BCP y el Hotel Guaraní*. La Nación (Paraguay). October 2, 2015.

Correspondent. *Intervención en el aeropuerto, "Cháke" y Michael Burt*. Nanduti. October 2, 2015.

Correspondent. *BIA continúa este viernes con tres exposiciones artísticas*. HOY (Paraguay). October 2, 2015.

Ferreri, Eric. *Pedro Lasch and Art on the Internet*. Duke Today. September 28, 2015.

Vitiello, Chris. *Guatemalan artist Regina José Galindo makes real political change through performance*. Independent Weekly, September 16, 2015.

Mota, Melissa. *Una mirada crítica al racismo*. La Ciudad de Frente. September 5, 2015.

Coombs, Gretchen. *Three Days of Debating Social Justice at the Venice Biennale*. Hyperallergic. August 26, 2015.

Gómez, Verónica. *Máscaras mexicanas. Simbolismos velados: Crítica*. Revista Chilango. August 25, 2015.

Morales, Francisco V. *Revive la Galería Nacional*. Reforma. August 25, 2015.

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White, Amy. *Art Review: "Alternative Modernisms" at SECCA*. Burnaway. Winston-Salem. July 30, 2015.

Ford, David. *Exploring History And The South In SECCA's Exhibit Alternative Modernisms*. 88.5 WFDD. July 15, 2015.

Delson, Susan. *Bienal Snapshot: Between, Inside, Outside. An exhibition looks to reframe Cuba-US relations—and our thinking about art*. Cuban Art News. June 25, 2015.

Greenberg, Blue. *Too much of 'Nothing' at CAM*. Herald Sun. June 21, 2015.

Sola, Mariela. *Pedro Lasch, Istal de Tragedia y Fantasía: Las Bienales de Arts y Otros Desastres Globales...* ARTISHOCK. June 11, 2015.

Felder, Lynn. *If you like dark, ...* Winston-Salem Journal. June 7, 2015.

Ferreri, Eric. *In Cuba, Duke Professor Connects Politics, Art: Duke's Pedro Lasch gave four U.S. congressmen a private tour of a new exhibit in Havana*. Duke Today. May 27, 2015.

Rodriguez Balbuzano, Laura. *De ciudades y utopías. El mexicano Pedro Lasch interviene en la 12a Bienal Internacional de La Habana con "Islas de tragedia y fantasía."* Bohemia: Revista de Análisis. May 27, 2015.

Correspondent. *Programación de mayo*, Granma, Cuba. May 21, 2015.

Gulf Labor. *Saadiyat and the Gulf Labor Boycott*. Ibraaz, Platform 5. May, 2015. (Lasch is part of Gulf Labor).

Jay, Riley. *Taste of Reynolda*. Old Gold & Black. April 2, 2015 (exhibition review).

Correspondent. *SECCA Presents "Alternative Modernisms."* Camel City Dispatch, March 26, 2015 (exhibition review).

2014

Gaztambide-Fernández, Rubén & Mignolo, Walter. *Decolonial options and artistic/aestheSic entanglements: An interview with Walter Mignolo*. Decolonization: Indigeneity, Education & Society Vol. 3, No. 1, 2014, (p. 205). Ontario Institute for Studies in Education, University of Toronto

Reynolds-Kaye, Jennifer. *Exhibiting the Decolonial Option: Museum Interventions by Pedro Lasch and Demián Flores*. E-MISFÉRICA 11.1 DECOLONIAL GESTURE, Hemispheric Institute of Performance and Politics, NYU.

Clements, Alexis. *What Tom Finkelpearl (and Many Others) Made, and Might Make*, Hyperallergic, April 29, 2014 (book review).

Clouthier Carrillo, Irene. *Abstracción nacional y nacionalismo abstracto*. Ideas Sueltas: Astillero, Diario Noroeste, México. November 30, 2014. (exhibition review)

BWW Correspondent, *November at the National Portrait Gallery Includes Meet the Author, Portrait Discovery Kits, and More* – BWW Visual Arts World, November 11, 2014.

Ferreri, Eric. *The University is an Artist: Pedro Lasch's new art project relied on the expertise of faculty, staff, students and alumni*, Duke Today, October 22, 2014.

Elliot, Landy. *DC Office Showcases Art By Pedro Lasch for Washington Community*, Duke Today, June 13, 2014.

Lasch, *LATINO/AMERICA*. American Anthropologist: the Journal of the American Anthropology Association, March 2014 (cover).

2013

Barriendos, Kantuta & Imhoff. "Entretien Avec Joaquín Barriendos." *Les Cahiers du Musée national d'art moderne* no. 122 (Winter, 2013): 106-119.

Finkelpearl, Tom. *What We Made*. Duke University Press.

2012

Walter Mignolo. *Dekoloniale Ästhetik. Das Museum verlernen und wiedererlernen durch Pedro Laschs Black Mirror/Espejo Negro*. edited by Nina Bandi, Michael G. Kraft, Sebastian Lasinger. Kultur- und Medientheorie[transcript], (2012): 121-140.

2011

Yates McKee. "The Arts of Occupation." *The Nation* (December, 2011). (on 16 Beaver Group)

Margaret R. Greer. "Thine and Mine: The Spanish "Golden Age" and Early Modern Studies." *PMLA* vol. 126 no. 1 (November, 2011): 217-224.

P. Lasch and others. "Tiempo de Homenajes/tiempos descoloniales: Frantz Fanon." *El desprendimiento: pensamiento crítico y opción descolonial*. Edited by Walter Mignolo, María Eugenia Borsani, María Marta Quintana, Zulma Palerm. no. 8 (Fall, 2011): cover & p2.

P. Lasch. "If Not Here, Then There: Will We Some Day Regret Not Having Rebuilt the Twin Towers?." *Towerview: The Chronicle's News and Culture Magazine 9/11 Anniversary Issue* vol. 13 no. 2 (September, 2011): 20.

Correspondent. "Duke eyes 10th anniversary of 9/11." *Herald Sun* (September, 2011).

Katya Prosvirkina. "Flesh and Metal" looks at responses to 9/11." *Recess* (September, 2011).

Jay Jay. "Twin Towers." *Fake News Junkies* (September, 2011). (Article on Lasch's 'Twin Towers Go Global')

Megan Malandro. "World Trade Center Towers...in Williamsburg?." *New York Near Say* (August, 2011). (Article on Lasch's 'Twin Towers Go Global')

Matt Chaban. "Why Not Rebuild the Twin Towers in Williamsburg? Or 'Atop of Obama's Head?'" *New York Observer* (August, 2011). (Article on Lasch's 'Twin Towers Go Global')

Eric Ferreri. "Sept. 11 Grief Relief by Ink: A 9/11 art exhibit at Perkins Library shows how some dealt with grief." *Duke Today* (August, 2011).

Matt Chaban. "No, Really, Let's Rebuild the Twin Towers, Even If Not at Ground Zero." *New York Observer* (August, 2011). (Article on Lasch's 'Twin Towers Go Global')

P. Lasch. "The Indianization of Globalization." *The Global South*. Edited by Caroline Levander and Walter Mignolo. vol. 5 no. 1 (Spring, 2011): 12-13.

P. Lasch and others. "Pensamiento argentino y opción descolonial." *El desprendimiento: pensamiento crítico y opción descolonial*. Edited by Walter Mignolo, Zulma Palermo. vol. 7 (Spring, 2011): cover & p2.

P. Lasch. "LATINO/A AMERICA." *Trans-Americanity: Subaltern Modernities, Global Coloniality, and Cultures of Greater Mexico*. Edited by Saldívar, José David. (2011): cover.

P. Lasch. "Global Indianization? and LATINO/A AMERICA." *The Future Lasts Forever*. Edited by Runo Lagomarsino and Carlos Motta. (2011): 45-46, 49.

2010

P. Lasch with S. Aravamudan, J. Gonzalez, A. Mailliet, W. Mignolo, & P. Sigal, *Black Mirror/Espejo Negro*, Franklin Humanities Institute & Nasher Museum of Art at Duke University, Duke University Press: Fall 2010.

P. Lasch & Miguel Rojas Sotelo, *Separata Decolonial*, Revista Calle 14: Arte y Decolonialidad, vol. 4 no. 5 (2010), Bogota, Colombia.

Anna Komar, *Radical Cartography*, F5 Magazine no. 67 (December 7, 2010), Moscow, Russia.

Paolo Spadano, *AND AND AND*, Rivista Segno no. 232 (October 14, 2010), Italy: SALA Editori.

Correspondent, *Wiedergeburt der Twin Towers?*, Schwarze Kunst, Aktuelles/Documenta: Texte zu Kunst und Kultur (September 14, 2010), Germany.

Luz Elena Ramírez Gochicoa, *Pedro Lasch: Un artista a través del espejo*, Revista Dirección de Bibliotecas (October, 2010), México: Universidad Autónoma del Estado de México (UAEM).

Walter Mignolo (entrevista), *Matriz Colonial del Poder, Segunda Epoca*, in *Desenganche: Visualidades y Sonoridades Otras* (2010), pp. 160-173, Quito: La Tronkal, 2010.

Michela Sacchetto, *NOTES TOWARDS DOCUMENTA 2012 - UN ANNO DOPO LA CONFERENZA DI RIVOLI, ECCO ALCUNI NOMI E LE LINEE GUIDA*, ARTKEY (October 11, 2010), Italy: Tekne Media.

Walter Mignolo, *Aisthesis Decolonial*, Arte y Cultura, Revista Calle 14, vol. 4 no. 4 (2010), pp. 10-25, Bogota, Colombia.

Kevin Lincoln, *Duke's First MFA, Towerview Feature*, Towerview (September 21, 2010), Duke Chronicle, Durham, NC.

Graciela Kartofel, *Carta desde NY, Greater NY at MoMA PSI*, Art Nexus no. 77 (2010 June - August).

Matthew Bowman, *London Degree Shows 2010*, One Piece at a Time. Pied-à-terre Special Issue (July, 2010), Groupe d'Etudes Interdisciplinaires en Arts Britanniques, France & UK.

Federica la Paglia, *Feliz Cumpleaños America Latina! 200 Years Independence and It Feels Like Yesterday (Around the World Section)*, edited by Italy/UK., cura. magazine no. 04-Spring (April 21, 2010)

Michael Posner, *The independent bookstore is a dying species*, Globe and Mail (February 15, 2010), CTVglobemedia Publishing Inc, Toronto, Canada.

Ana Vukadin, *Pause & Eject 2 at Shoreditch Town Hall*, murmurART (February 2, 2010), London, UK.

María Fernanda Cartagena, *Art & Theory: Interview with Walter Mignolo*, Latin Art (part 1 – January 1, 2010, part 2 – July 1, 2010)

2009

Michael Innis, *Black Mirror/Espejo Negro by Pedro Lasch*, Latin American Indian Literatures Journal, vol. 25 no. 2 (2009 Fall), pp. 202-211

Katharine Harmon, *Cartography: Artists + Maps*, Princeton Architectural Press, 2009. Includes work of approximately 150 contemporary artists (e.g., Joyce Kozloff, Guillermo Kuitca, John Baldessari, Lars Arrhenius, Ed Ruscha, Mark Bradford, Olafur Eliasson, Maya Lin, Jules de Balincourt, Richard Long, as well as many emerging American and international artists).

Jeremy W. Crampton, *Cartography: performative, participatory, political*, Progress in Human Geography, vol. 33 no. 6 (2009), pp. 840-848, Department of Geosciences, Georgia State University, Atlanta, GA, USA.

Ethel Baraona Pohl, *An Atlas of Radical Cartography*, Plataforma Arquitectura (June 9, 2009), España: Plataforma Networks.

Walter Mignolo (entrevista por La Tronkal), *Matriz Colonial del Poder, Segunda Epoca*, Corneta: Semanario Cultural de Caracas no. 72 (2009 November 19 - 25).

Monika Fabian, *Mexico celebrates its independence on Wednesday 16*, Time Out New York (September 7, 2009).

Alison Levy, *South of the Borderless*, Art Slant (September 6, 2009), New York.

Blue Greenberg, *Gallery closing to leave big gap in local art community*, The Herald-Sun: The Arts (March 1, 2009), Durham, NC.

David Fellerath, *The closing of Branch Gallery leaves a void in the Triangle's contemporary art scene*, Independent Weekly (February 25, 2009), Durham, NC.

Jessie Tsang, *LATINO/A AMERICA: The New York & North Carolina Suites*, Recess (January 22, 2009), The Duke Chronicle.

2008

McKee, Yates. "Contemporary Art & the Legacies of Democracy," *A Guide to Democracy in America*,

New York: Creative Time Books, 2008. p 34-35.

Pfeiffenberger, Sylvia. "Art Below the Border," *This Month at Duke*, Durham, NC. December 29, 2008.

Greenberg, Blue. "Triangle's ten best art exhibitions of 2008," *The Herald-Sun*, Durham, NC. December 28, 2008.

Cortes, Alejandro. "Por una sola minoría racial," *Que Pasa Triangle*, Raleigh, NC. October 9-15, 2008

Kingsley, Amy. "Not for Sale: Elm Street's Elsewhere reinvents retail," *YesWeekly.com*, September 3, 2008.

Natale, Michele. "Art Picks," *The News & Observer*, Raleigh, NC. August 29, 2008.

Broili, Susan. "A Golden Belt art unveiling," *The Herald-Sun*, Durham, NC. August 15, 2008.

Dagger, Jacob. "Confronting Sculpture," *Duke Magazine*, Volume 94, No.4, July-August 2008

Greenberg, Blue. "At the Nasher, new life for an ancient collection," *The Herald-Sun*, Durham, NC. June 22, 2008.

Dewolfe, Stacey. "Radical mapping (A New World: By Pedro Lasch)," *Montreal Mirror*, Art this Week, June 19-25, 2008, vol 24 no 1.

Cortes, Alejandro. "El arte siempre va con la política," *Que Pasa Triangle*, Raleigh, NC. Junio 12 – 18, 2008

Broili, Susan. "Exhibit combines art of two worlds in new statement," *The Herald-Sun*, Durham, NC. June 7, 2008.

Tucker, Daniel. "Space Discovery: A review of An Atlas of Radical Cartography," *Proximity Magazine*, May-June 2008. p 152

Debatty, Regine. "Book Review - An Atlas of Radical Cartography," *www.we-make-money-not-art.com*, April 12, 2008.

Jovanovich, Alex. "An Atlas of Radical Cartography," *Art Lies: A Contemporary Art Quarterly*, Issue 57, Spring 2008

Jaramillo, Paola. "Sonideros hacen historia en el Triángulo," *La Conexión*, Raleigh, NC. April 8, 2008.

Corresponsal Sección Reven, "Exitoso Maratón Sonidero," *Qué Pasa Triangle*, Raleigh NC, April 3-9, 2008

Natale, Michele. "Art Picks," *The News & Observer*, Raleigh, NC. March 14, 2008.

(Publications on Lasch before 2007 available upon request, but removed for brevity. Full list also available at pedrolasch.com in CV/Bio section)

Public Talks, Panels and Workshops (section available upon request, but removed for brevity)

Honors, Grants, and Awards

2016

Duke University Seed Grant to create and direct FHI Social Practice Lab (\$90,000 over 2016-2019)

2015

Creative Time (NY) Art of the MOOC Commission & 56th Venice Biennale CT Summit Special Project

Finalist (one of seven) to represent Mexico at 56th Venice Biennale National Pavilion

Mellon Humanities Writ Large Grant (\$20,000)

2014

Provisions Library Fellowship, Washington DC & George Mason University

2013

Commission for Hayward Gallery's Wide Open School, London.

2012

And And And Commission for Documenta 13, Kassel, Germany.

Commission for new work at 12th Havana Biennial, Havana, Cuba.

2010

Franklin Humanities Institute Production Fund in support of *Missing Reflection* Exhibition (Esther Gabara & Pedro Lasch) at FHI Gallery (\$3,000.00)

Bettie D. Ferrell Estate Fund and Nasher Museum in support of *Black Mirror / Espejo Negro* publication (\$7,500.00).

Art, Art History & Visual Studies Departmental Production Fund in support of *Black Mirror* exhibition at East Duke Building Gallery (\$2,000.00)

2009

Franklin Humanities Institute Mellon Fund in support of *Black Mirror / Espejo Negro* publication (\$10,000.00).

Vice Provost for the Arts Fund in support of *Black Mirror / Espejo Negro* publication (\$3,000.00)

2009 *Tiffany Award Nomination*

2008

Mary Duke Biddle Foundation (In Support of 'Black Mirror/Espejo Negro')

The Estate of Bettie Ferrell (In Support of 'Black Mirror/Espejo Negro')

The North Carolina Arts Council (In Support of 'Black Mirror/Espejo Negro')

2007

The 2007 Joan Mitchell Painters & Sculptors Award (\$25,000.00)

2007-08 *Franklin Humanities Institute Research Fund* (\$ 2,000.00) for Advisory Position in Seminar Spring Colloquium

2007-08 *Franklin Humanities Institute Seminar Fellowship: Recycle*, Duke University. Two-course release subvention (\$12,000.00 for Faculty's Department)

2007-08 *Latino/a Studies Research Fund* (\$ 3,500.00) for Community Liaison Position

2006

The 2006 Leaders of the Present Award. Asociación Tepeyac de New York, N.Y.

Lily Auchincloss Foundation, Inc. (In Support of Exhibition 'Open Routines' at Queens Museum of Art, NY).

Greenwall Foundation (In Support of 'Open Routines').

Jerome Foundation (In Support of 'Open Routines').

Andrew W. Mellon Research Travel Grant for work at *The 2006 Tepoztlán Institute for Transnational History of the Americas Conference*, Mexico. July, 2006. Center for Latin American & Caribbean Studies, Duke University.

2004

Ford Foundation Grant to the Queens Museum of Art. Advisor in the writing and implementation of the youth program *Leadership Through the Arts*.

2nd Dedalus Foundation Grant to Asociación Tepeyac de NY. Author of the arts program proposal, *Art, Story-Telling, and the Five Senses*.

2003

Dedalus Foundation Grant to Asociación Tepeyac de NY. Author of the arts program proposal, *Art, Story-Telling, and the Five Senses*.

Andrew W. Mellon Research Travel Grant for research project on Ulises Carrión in Mexico City. Center for Latin American & Caribbean Studies, Duke University.

1999

Official Recommendation of Mexico City's *Commission of Art for Public Spaces* (CAEP) to the Government of the City for the execution of *Una Propuesta Escultórica para el Zócalo*. Mexico City, Mexico.

Ruth Gutman Epstein Award in Sculpture, New York Artists Equity Association, New York.

1998

Howard Steinberg Award in Painting. The Cooper Union for the Advancement of Science and Art, New York.

1995-1999

Full Tuition Scholarship, The Cooper Union for the Advancement of Science and Art, New York.