

Arte Latinoamericano

Speakers



Prof. em. Dr. Yvette Sánchez, former director of the Centre for Latin American Studies (CLS-HSG) and full professor of Hispanic Cultures and Societies at the University of St.Gallen. She is engaged in several research projects in the Latin American region, mainly attempting to bridge the gap between cultural studies and social sciences. She acts as president of the HSG art committee and, in the HSG network *Transcultural Workspaces*, engages in research on the impact of art in organizations.

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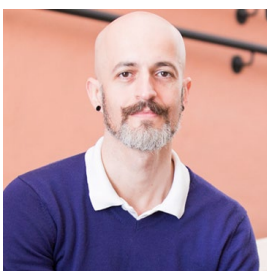
Beatriz Sánchez is a member of the executive board and head Latin America at Bank Julius Baer & Co. Ltd. Prior to joining Julius Baer in 2017, she held C-level positions at Goldman Sachs and HSBC. With over thirty years of leadership experience in managing high and ultra-high net worth clients, she has become a very influential executive in her area of Latin American wealth management. In support of a humanitarian and women rights commitment she acts as a board member of various non-for-profit organizations and initiatives (e.g., the Georgetown Institute for Women, Peace and Security in Washington), one being the "Julius Baer Art Prize for Latin American Female Artists". Betty Sánchez holds a master's degree in business administration from the University of Miami.

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Adriana López-Labourdette is full professor of Latin American literary and cultural studies at the University of Zurich since 2020. Previously, she was assistant professor at the University of Bern (2016-2020) as well as visiting professor at several Swiss, Latin American, and European universities. In a broader field, she has collaborated with artists and cultural institutions in Cuba, Argentina, and Europe. Her research has centered on contemporary Latin American artistic productions, linking literary and cultural studies. Currently, her research projects focus on topics such as extra/ordinary bodies, vocality, and politics, residualities, animal studies, and cultures of memory. Monographs on Borges (2008) and on the monster as a literary motif (2022) and several edited volumes and anthologies, the latest one titled *Sobras espectrales: tratamientos estético-políticos de los residuos*.

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André Masseno holds a PhD in Portuguese literature at the University of Zurich, where he was also an assistant and teaching fellow for Brazilian and Latin American literature at the Institute of Romance Studies (2014-2020). He holds a master's degree in Literature from the Rio de Janeiro State University (UERJ). Member of the editorial committee of the magazine *Língua-lugar: Literatura, História, Estudos Culturais* (University of Geneva). Since 2019, lecturer for Portuguese at HSG. He co-organized the podcast series *Materialismos en América Latina: arte, activismo y cultura crítica*, supported by the Latin American Center Zurich (New Research Formats Grant 2021). Postdoctoral research project "Subterranean Materialities. Disruptive Texts and Visualities in Latin America". Published the book *A trama tropical: capítulos da (contra)cultura brasileira* (Relicário, 2022).

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Elize Mazadiego is an assistant professor in World Art History at the Institute for Art History and Walter Benjamin Kolleg at the Universität Bern. She specializes in postwar modernities and contemporary artistic practices, with a focus on Latin America. Her work explores the relationship between art and politics, artistic mobility and histories of migration, spatial and environmental praxis and decolonial feminisms. She is the author of the book *Dematerialization and the Social Materiality of Art: Experimental Forms in Argentina, 1955-1968*, recipient of the 2022 section award for Best Book in Latin American Visual Culture Studies from the Latin American Studies Association. More recently, she co-edited *Dialogues: The Future of Radical Women -- Feminism and Latin American Art in the journal Latin American and Latinx Visual Culture*. She is currently finishing a monograph on the diasporic community of Latin American artists in Europe from the 1970s and 80s. Particularly interested in building transnational coalitions and networks between scholars, curators, and artists in Europe and Latin America.

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Thomas Ruettimann is an art historian, curator, and editor who works at Galerie Peter Kilchmann in Zurich. He migrated to the US in 2005 where he lived in New York and witnessed the increasing footprint of the Latin American secondary market and the growing presence of Latin contemporary art while working at leading auction houses and galleries such as Sotheby's and Hauser & Wirth. After his return to Switzerland in 2018, he ran an off-space focusing on emerging artists with socio-political concerns. His current artist portfolio entails established US-based, Central and South American artists, in conjunction with emerging European artists. As a liaison in close association with artists, he advocates for sensible considerations of the narratives of non-Western perspectives while supporting the respective community through institutional and private means.

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Annatina Aerne is a postdoctoral researcher at the University of Lausanne, where she currently analyses integration of migrants into labor markets and education systems in Switzerland and Latin America. She has earned a PhD in sociology from the University of St.Gallen, Switzerland. Her dissertation analyzed the cooperation of contemporary art market organizations in Bogotá. Her thesis has been selected as "Best dissertation on the Latin American Region in Switzerland" and shortlisted for an EU-sponsored prize for dissertations on cultural policy. Chapters of it have been published in *Poetics and Social networks*.

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Elena Rosauruiz is an art historian, Latin Americanist, and curator. She is currently the coordinator of the Latin American Center of the University of Zurich, and a postdoctoral researcher at the same University. Her PhD thesis *History and Violence in Latin America. Artistic Strategies, 1992-2012* was published by Cendeac (Murcia, Spain) in 2017. Her research focuses on memory and the dealing with violent pasts through contemporary arts, both in Latin America and Spain. She was co-founder and co-curator at the independent art space *la cápsula* in Zurich. Her work both in research and curating tries to offer some partial and situated comments about violence, injustice, destruction, and history.

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Rodrigo Toro Madrid is a visual artist based in Basel, with a Bachelor's degree from the Diego Portales University in Santiago de Chile (2015) and an MA in Fine Arts from the Zürcher Hochschule der Künste, ZHdK (2022). Since 2012, his artistic practice has been dedicated to the production of sound-kinetic installations and experimental music instruments, with an interest in looking for parallels between obsolete media and personal or collective processes of memory. Rodrigo Toro has participated in collective and solo exhibitions, among others, in: «Señales Aleatorias. Chilean sound art retrospective», International sound art festival TSONAMI (2016); «energ(ética): arte y energía sostenible», «Los Héroes monument'' (2017) and the solo exhibition «The Scavenger» in FLORA ars+natura (2018), both in Bogotá as well as «Plattform23» in Espace Arlaud in Lausanne.

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