

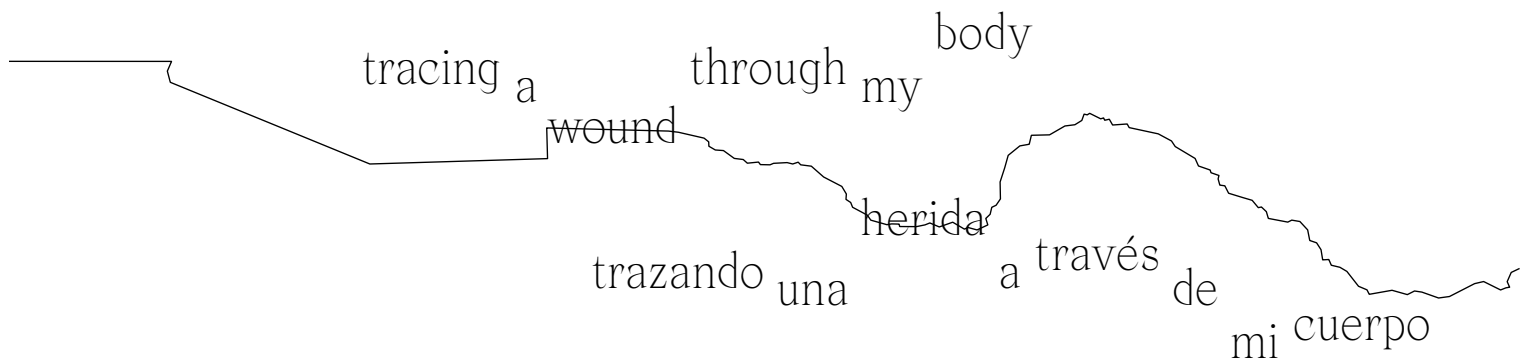
EMILIO ROJAS

9.2–11.13.2021



LAFAYETTE COLLEGE ART GALLERIES

EASTON, PA



*Emilio Rojas: tracing a ~~wound~~ through my body* is the first survey of the contemporary and multidisciplinary practice of artist Emilio Rojas (c. 1985 Mexico City). The exhibition explores works spanning the last decade including live performances and performance-films, documents of performance sustained in ephemera, photography, installation, poetry, and new commissions in his series “m(Other)s” in a meditation upon the trace—or that which is left behind. What borderlands, memories, temporalities, and politics do traces conjure in their indexicality or ephemerality? And how might traces embody the vicissitudes of trauma and resilience?

Recognizing the act of tracing dualistically, *Emilio Rojas: tracing a ~~wound~~ through my body* reexamines both the instrumentalization of Rojas’ body within his practice and also reckons with the compounded political and colonial traces impressed upon marginalized bodies, abstracted geopolitical territories, public monuments, and collectivities. Such traces are organized in the exhibition as *the cut*, *the line*, *the corpus*, and *the scar*, denoted by iconography below. Early performance-films and live performances in *the cut* harness bodily intensity, even risking danger, through tactics of duration, subversion, and transformation. Collaborations, performance-films, live performances, and photo-collages, and photographic series in *the line* acknowledge abstractions across geographical and psychic territories that body forth emotions of shared loss, grief, and resilience. *The corpus* confronts historical and memorial tensions between migrating and queer bodies and the legacies of colonialism, xenophobia, and patriarchy in researched-based installations and performance-films. And performance-films, social practice works, and photographs in *the scar* register the prolonged aftermath of living with colonial trauma. For Rojas, such reckonings render palpable what Chicana, queer, and feminist theorist and poet Gloria E. Anzaldúa acknowledged as *heridas abiertas*, or “open wounds,” with the potential for healing.

Stretching across Lafayette College, *tracing a ~~wound~~ through my body* invites viewers to navigate across campus to see

the main exhibition in The Richard A. and Rissa W. Grossman Gallery of the Williams Visual Arts Building (243 North Third Street), Williams Center for the Arts (317 Hamilton Street) and additional works staged in the main campus locations of Farinon College Center, the gardeHouse, Skillman Library, and 248 North 3<sup>rd</sup> Street. The exhibition is accompanied by free public programming and a digital bilingual exhibition catalog featuring new poetry by Rojas and Pamela Sneed, an interview with Ernesto Pujol, and essays by Valeria Luiselli, Ethan Madarieta, Laurel V. McLaughlin, Rebecca Schneider, and Mechtild Widrich with Andrei Pop.

*Emilio Rojas: tracing a ~~wound~~ through my body* is guest curated by Laurel V. McLaughlin and supported by Michiko Okaya, Director Emerita of the Lafayette College Art Galleries, Rico Reyes, Director of the Lafayette College Art Galleries, and Néstor Armando Gil Carmona/Taller Workshop, Professor of Art, Lafayette College. The exhibition is generously supported by the Lafayette College Collection & Galleries, the departments of Art, Film & Media Studies, and Anthropology, the Offices of Intercultural Development and Student Involvement, Skillman Library and Special Collections & College Archives, Experimental Printmaking Institute, and the Maggin Creative and Performing Arts (CaPA) Scholars Program. Public programming partners include: the Sigal Museum and Northampton County Historical and Genealogical Society, Skillman Library and Special Collections & College Archives, the departments of Art, Film & Media Studies, and Anthropology, the Office of Intercultural Development, the Maggin Creative and Performing Arts (CaPA) Scholars Program, and Famous Tattoo Works, Easton, PA.



Cut



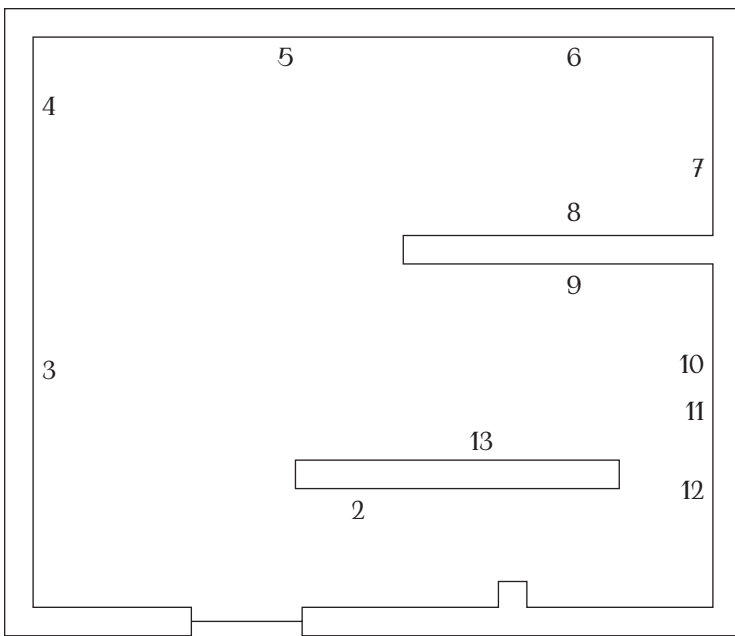
Line



Corpus



Scar



## GROSSMAN GALLERY

### Lobby

#### 1. *Heridas Abiertas (to Gloria)*, 2014-ongoing

Digital photograph printed on banner, dimensions variable

Courtesy of the artist

In this performance photograph, Emilio Rojas lies on a tattoo bed with Gloria E. Anzaldúa's *Borderlands/ La Frontera: The New Mestiza* (1987) as a pillow following a yearly ritual of tattooing. Since 2014, Rojas collaborates with a local tattoo artist to carve the U.S.-Mexican border without ink from his first vertebra to his last, creating a 22-inch scar. The performance mediates upon the border as an open wound within immigrant and displaced communities.



#### 2. *El Mestizo*, 2010

Performance-film, 3:54 min.

Courtesy of the artist

Emilio Rojas traces a line down his head, separating one half of his hair from the other before audiences, a camera, and a mirror. Eventually he shaves off half of his body hair. In this act of bordering, the early performance-film references cultural hybridity through the term “mestizo,” denoting a male-identifying person of both Hispanic and Indigenous descent. *El Mestizo* is the first of many impulsive early performances performed by Rojas in which he instrumentalizes his body as a topography of reckoning with racializations, identity, and political bordering within society.

Six additional early performance-films are included in the exhibition: *Colon*, 2009; *Caminografias*, 2010; *Nationalism & Sports; the only way to love*, 2010; *El Grito*, 2010; *El Salto*, 2011; *Meta + Pherein*, 2011-2012. These films will be screened in an accompanying program Thursday, September 23<sup>rd</sup>. See the Lafayette College Art Galleries website via the QR code on the last page of this exhibition guide for the program line-up.

#### 3. “m(Other)s,” 2017-ongoing

Eight videos, timing variable

Courtesy of the artist

The ongoing series of video portraits, “m(Other)s,” references the 19<sup>th</sup>-century “hidden mother” photographs. The Victorian genre of photography captured infants sitting on their mothers’ laps, who were unceremoniously covered with blankets—designating them as apparatuses to prop up the children. Long exposure times for early photography required the children to sit still, often with failed results and slightly blurred images. The resulting photographs featured ghostly children perched atop uncanny hidden figures. Rojas’ video portraits cite this early form of photography while reimagining it with Latinx immigrant and undocumented mothers and their children, derogatorily referred to as “anchor babies.” A controversial term used in xenophobic rhetoric to refer to a child born to a non-citizen mother in a country that has birthright citizenship, or *jus soli* from the 14<sup>th</sup> Amendment, this child supposedly aids the mother to gain legal residency. In each site the series is realized, Rojas films and compensates local immigrant and undocumented mothers made invisible underneath a star-spangled banner (with more than 50 stars), holding their children. For this current iteration featuring mothers from Northampton and Lehigh counties, the mothers’ narratives— anonymized and in their mother tongue of Spanish—share their stories of sacrifice and resilience, but also illuminate their maternal labor rendered invisible, or “othered,” by immigration legislation and xenophobia.

#### 4. “Moving Through Borders,” 2014-2015

Series of nine digitally-printed photographs on Hahnemühle with embossed letterpress text, unframed: 10 ½ x 18 ¾ in., framed: 12 1/2 x 20 3/4 in.

Courtesy of the artist

#### 5. “Moving Through Borders,” 2014-2015

Video, 15:42 min.

Courtesy of the artist

For the video and photographic series “Moving Through Borders,” Rojas collaborated with migrant dancers to trace their crossings through space and abstracted lines. Dancers who migrated—Luciana Freire D’Anuniação (Brazil to Canada), Isabelle Kerouac (Quebec to British Columbia), and Maria Salome Nieto (Mexico to Canada)—were asked to draw the national borders that they traversed, using the resulting drawings as “scripts” to en flesh. The performances exceed the drawn borders, gesturing to a utopian freedom of movement to which Rojas alludes in the accompanying letterpressed texts in the photographic documentation seen here:

*Skin is the surface of the soil  
movement made topography  
grace, gentle geography  
flesh fabricating fields  
muscles moving mountains  
gestures grasping ground  
motion mimics migration  
tremors turned territory  
hands holding homes  
lines letting landscapes  
turn labor into land  
yet distance heals.*

6. *El Retorno*, 2013

Performance-film in stop-motion animation of 12,000 photographs, 2:26 min.  
Courtesy of the artist

7. *The Grass is Always Greener and/or Twice Stolen Land*, 2014

Installation with twenty-five hour durational performance-film, photograph, and stained suit, 6:55 min.  
Courtesy of the artist

*El Retorno* recalls the Rojas’ residency with artist Tacita Dean, at the Botín Foundation in Santander, Spain, wherein he felt an acute sense of exile in a foreign country with colonial ties to his country of origin, Mexico. Rolling out of bed and through the streets for 1 1/2 miles and 8 hours into the ocean, the artist gradually stages an impossible return home from the “mother country.” Looping infinitely through 12,000 photographs in stop-motion animation, the journey enacts monumental Sisyphean labor using the body rather than a rock in a decolonial gesture. *The Grass is Always Greener and/or Twice Stolen Land* is a twenty-five hour durational performance in which the artist stole rolls of turf grass from the University of British Columbia (UBC) where he studied. In a gesture of native reclamation, Rojas rolled and unrolled the grass from UBC to the Musqueam Reserve, recalling the displacement of the Musqueam First Nations “people of the m̓əθkʷəy̓ [grass]” as the foundational act of UBC and the city of Vancouver, now the most expensive real estate in North America.

8. *He Who Writes History Has No Memory*, 2017-2018

Installation with performance-film, 4 x 2 1/2 ft. framed poster, confederate seal, hot plate, and lacquered tortillas  
Courtesy of the artist

The aphoristic title of this work comes from frottage, a drawing process in which one places a sheet of paper over a surface, shades the surface and the blank spaces underneath reveal the pattern or text. This exercise served as a moment of intertextual reimagination. Shifting from graves to monuments, such as the memorial, *The Head of State* (also called *Seated Lincoln* or *Sitting Lincoln*) in Grant Park, Chicago, Rojas began examining colonial monument texts as sites of potential for unlikely protest signs. Acts of excising and inserting text, transposing words through frottage, incorporating his body in spaces such as Lincoln’s lap, or repurposing a confederate seal as a tortilla press, Rojas’ impositions of “writing” reveal the gaps, erasures, and elisions of codified history.



9. *The Lion’s Teeth*, 2014-2015

Performance-film in stop-motion animation, 8:07 min.  
Courtesy of the artist

In this stop-motion animation performance-film, Rojas traces the legacy of the dandelion as a “botanical colonizer.” The artist collected over 30,000 heads of the invasive species, or half of a million seeds. To the sound of Tanya Tagaq’s intensely immersive soundtrack, the creeping conquerors emerge through the heart of a *History of Europe* textbook, proceeding to engulf the histories therein, inhabit Rojas’ body, and invade the body of fellow performer Alva Calvo, gesturing to colonialism’s violent human and non-human legacies. Seen alongside the dandelions are anthropomorphized fruits and vegetables stolen from colonized territories and brought to Europe in the “The Columbian Exchange,” such as corn, potatoes, tomatoes, avocados, bananas, pineapple, and cacao—imports which now sustain the neoliberal economies that extracted resources from their lands of origin. In the end of the work, viewers are left with a withering *dent de lion* (Middle French), or “Lion’s Tooth,” a name derived from the leaves’ serrated edges. Although it withers, its seeds retain the bite of its invasion.

10. *Naturalized Borders (a Gloria), 2019*

Digital photograph with corn and documentation from the project, dimensions variable.

Courtesy of the artist

11. *Naturalized Borders (a Gloria), 2019*

Video documentation of land art and community project, 2:31 min.

Courtesy of the artist

Stretched across a field in the Hudson River Valley, Rojas cultivated a scaled version of the U.S.-Mexican border as a 72-foot-long line of indigenous crops to North America (corn, beans, and squash, known as “the three sisters”) in collaboration with the Bard College Farm during the summer of 2019 for the LAB biennial, *Where No Wall Remains*. This multifaceted, interactive land art and community-based project, included over 400 audience members and students who participated in a series of workshops attempting to develop new “border pedagogies.” These performative exercises included gestures such as whispering into the ears of the corn to ask the border questions. They aimed to challenge both preconceived notions about the border and a lack of knowledge about what Gloria E. Anzaldúa termed an “emotional residue of an unnatural boundary.” What is perceived by the nation-state as “naturalized” here becomes defamiliarized by the land as a means to question histories of immigration, borders, land sovereignty, labor rights, and systemic oppression.

12. *Peregrinación, 2011*

Installation with performance documentation of paper roll of walks with dust collected from 72 national pavilions in the Giardini and throughout Venice, and shoes, 984 x 18 in.

Courtesy of the artist

On his first trip to Europe in 2011, Rojas participated in the 54<sup>th</sup> Venice Biennale, *Universes in Universe's* first Stateless Pavilion with a series of performances, text-based works, and interventions. Rojas would enter the Biennale by routes other than the main entrances in performances entitled *El Salto* [the jump] (2011) named after his climbs over the facility walls (this work is being shown in a screening, scan QR code at the end of this exhibition guide for the full program line-up on the Lafayette College Art Galleries Website). In *Peregrinación* [pilgrimage], the artist traversed the seventy-two national pavilions throughout the Biennale's Giardini, or main exhibition space, and the city of Venice, removing his *huaraches*—a type of sandal common in Mexico—and walking barefoot in each space. Collecting the dust on his feet, he then imprinted the trace of each space onto a scroll of paper, indexing his clandestine and subversive migrations throughout the elite art biennial.

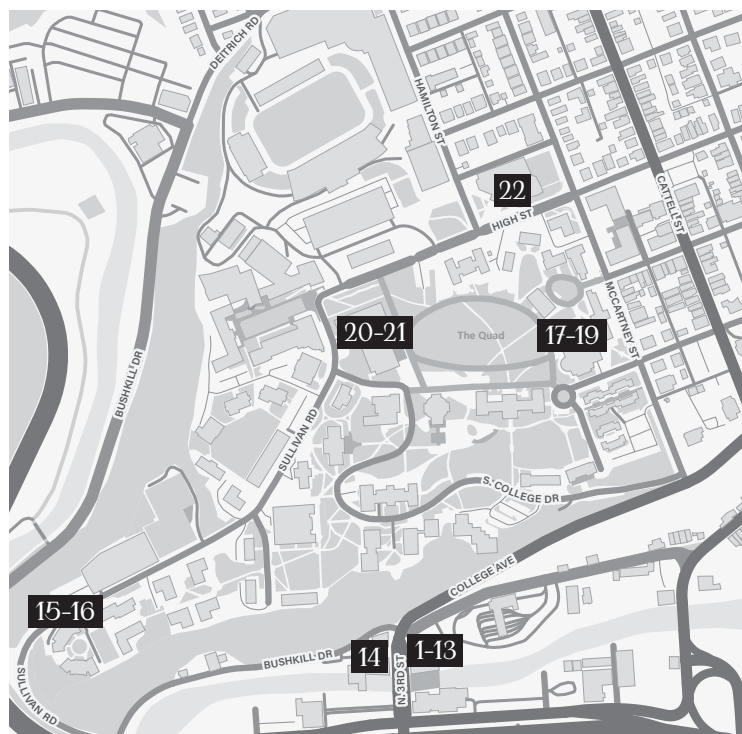
13. *Lo que dejamos atrás, 2013*

Installation of three photographic collages, dimensions variable

Courtesy of the artist

Six photographic collages produced during a residency with artist Tacita Dean, at the Botín Foundation in Santander, Spain feature scars from the fellow residency artists, local townspeople, and architecture. Aligning the two types of fissures—bodily and material—through installation, Rojas draws attention to the trace, or “that which we leave behind,” as the title indicates. The gesture of overlapping the photographs sutures fleshly wounds to their spatial counterparts and highlights the relationship among our bodies, architecture, and trauma. In relation to Rojas' biography, the scars reference the 1985 earthquake in Mexico City in which the artist's grandmother perished and the “Generation of '27” poets of the interwar period, who reckoned with physical, psychic, and spatial wounds and scars in their writing. Rojas emphasizes resilience through the wound, but also the persistence of the scar as a reminder of the potentiality of healing.

## WORKS SITED THROUGHOUT LAFAYETTE COLLEGE CAMPUS



### 248 NORTH THIRD STREET LOBBY

14. Emilio Rojas and Pamela Sneed  
*Hands that Hold, 2021*

Performance-film with poetry, chair, sumac straw, 18<sup>th</sup>-century hammered bronze bowl, 15:42 min.

Courtesy of the artists, commissioned by the Center for Human Rights and the Arts, Bard College

In this performance-film, Rojas collaborates with fellow poet Pamela Sneed during the global COVID-19 pandemic, meditating upon queer BIPOC experiences, exchanges, labor, mourning, and kinship. Rojas and Sneed intone their poetry in a simultaneous voiceover atop Rojas' performance with

a 250-year-old maple tree. For six and a half hours, Rojas drank one and a half gallons of sap from a sumac straw on the final day of harvest, imbibing the exact amount of blood in the human body. The poetry and sap-drinking constitute a transfusion between friends and creators in solidarity, and human and non-human species, asking, “when did we think ourselves/ different from the land/ from each other?” In the final scene, Rojas washes his hands repeatedly for eight hours –a gesture all too familiar in the ongoing pandemic– using soap casts of his hands, recognizing the labor of Black and brown bodies during this global crisis and urging us to hold on.

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## GARDEHOUSE



### 15. *Go Back to Where You Came From*, 2019

Installation of two-month, nine-day performance-film, boat sculpture/rock, uniform, and boots, 14:92 min.  
Courtesy of the artist

### 16. *Go Back to Where You Came From (Mayflower)*, 2020

Installation of performance-film and boat sculpture, uniform, boots, 16:20 min.  
Courtesy of the artist

These two performance-films from 2019 and 2020 stemmed from experiences of racism and xenophobia in which the artist was told, in various iterations: go back to where you came from. Querying this statement and its legitimization of European pilgrims and settlers, while dis-inheriting Indigenous and immigrant populations, Rojas performed months-long works. In each, he carried a replica of a colonial-era vessels for the duration of their journey at sea. In the first iteration, he carried the Santa Maria replica throughout Europe, wearing a jumpsuit embroidered with the phrase

*Go Back to Where you Came From*, eventually taking the ship to Puerto de Palos in Huelva, the place from which Christopher Columbus supposedly departed for the Americas. At the site, he burned the boat and let it sink to the bottom of the ocean—returning the Santa Maria, which never made the full trip, back to where it came from.

In the second iteration, on the 400<sup>th</sup> anniversary of Columbus’ arrival in the Americas, and at the height of the

COVID-19 pandemic and ensuing Trump-era racism, Rojas traveled to Plymouth, Massachusetts. At the site where the pilgrims landed, he carried a replica of the colonial-era boats and interviewed the historical reenactors about their codified relationships with history and memory.

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## FARINON STUDENT CENTER LOBBY

### 17. *Instructions for Becoming (Raices de Ahuehuete), Amatlan, Mexico*, from the series “Instructions for Becoming,” 2019

Photograph printed on cloth banner, 27 x 18 in. (unframed), Ed. 1 of 3 + AP.

Courtesy of the artist

### 18. *Instructions for Becoming (Indio Desnudo), Amatlan, Mexico*, from the series “Instructions for Becoming,” 2019

Photograph printed on cloth banner, 27 x 18 in. (unframed), Ed. 1 of 3 + AP.

Courtesy of the artist

### 19. *Instructions for Becoming (Waterfall), Amatlan, Mexico*, from the series “Instructions for Becoming,” 2019

Video, 5:41, dimensions variable

Courtesy of the artist

In the “Instructions for Becoming” photographic series, Rojas instrumentalizes his body an act of propositional synergy with trees—what performance studies scholar Rebecca Schneider calls, “queer lamentations.” It enables a kind of “return,” as he says, “I’m thinking of trees as witnesses, and also both as landscape and beings which are interconnected through intricate root systems. I’ve been obsessed with trees since I was a little boy, so it’s not just returning to my roots as a migrant in the metaphorical sense but also as a child.” In one photograph, he stretches out across a *Bursera Simaruba*, commonly known as *Indio Desnudo* (naked Indian), because, as Rojas says, it sheds its bark, as a way of expelling parasitic species. In another, he lies across a *Taxodium mucronatum*, commonly known as *ahuehuete* (*Moctezuma cypress*)—named after the Aztec emperor who confronted the Spanish conquistador Hernán Cortés—beside the pool of water where he was born. In these intimate portraits with trees, Rojas traces and mourns, draws strength from, and pays homage to the roots of non-human kinships and pre-colonial heritages.

Rojas continues the series in an accompanying video shot at a waterfall in the Hudson Valley, on the sacred homelands of the Munsee and Muhheaconneok people, who are the original stewards of the land. Positioning his body along the riverbed in various poses over eight hours, he attempts to join the stream—its movement and simultaneous ablu-tion—while also fighting to breathe. These performative acts attempt to rejoin nature as a distant relative that connects one to homeland and constitutes an alternative journey of becoming and healing.

First floor

20. *A Manual to Be (to Kill) or To Forgive My Own Father*, 2015–ongoing

Performance with participants and installation; 40 of 125 poetry sheets of deconstructed text from the artist's father's book, *Pequeño Hombre* written in 1982, translated into English in 1990, tattoo on the artist's head, tape, sculptural hand, desk, carpet, lamp, hand, video, 12 x 8 ½ in each  
Courtesy of the artist

The live performance and installation, *A Manual to Be (to Kill) or To Forgive My Own Father*, installation presents Rojas' deconstructions of the popular novel, *Pequeño Hombre*, one of many written by his estranged father, who bears his name. In a gesture of iconoclasm and simultaneous creation, Rojas incises the texts from the English translation, dissecting remnants to create new poems within a domestic setting with a desk, rug, and lamp. The performances with the texts range from the use of an X-Acto blade in the artist's mouth to collaborations with the artist's mother and intimate conversations with viewers. Collectively, they attempt to rewrite the book, with the exact same words, but with a completely different narrative always centering the dialectic of presence and absence of his own father.

Rojas invites viewers who have conflicted relations with their fathers ("daddy issues") to partake in a one-on-one performance to write poetry with him. These performance activations will take place on September 22<sup>th</sup> and 24<sup>th</sup>; October 20<sup>th</sup> and 22<sup>nd</sup>; and November 10<sup>th</sup> and 12<sup>th</sup>, from 4:00–5:00 PM.

First floor; Lass Gallery

21. *A Vague and Undetermined Place (a Gloria)*, 2019

Performance with participants, video, paleta cart with lightboxes, Mexican popsicles, drawings on transparency paper, pencils, and uniform, timing and dimensions variable  
Courtesy of the artist

This live performance and installation was commissioned by Bard College within a body of work that artist Emilio Rojas terms "border pedagogies," or teaching opportunities to question and reimagine national borders. Rojas will be activating the installation through performance during the last week of each month for September and October, from September 22<sup>th</sup> and 24<sup>th</sup>; October 20<sup>th</sup> and 22<sup>nd</sup>; and November 10<sup>th</sup> and 12<sup>th</sup>, from 12:00–1:00 PM by inviting participants to draw the U.S.-Mexican border on transparent paper, which he then layers and projects on a lightbox to reveal its variations in the imagination. While the border has become an increasingly urgent topic for national immigration, ecological, and human rights legislation, people can rarely recall the shape of the border—its curves, twists, and turns. It is, as Chicana, queer, and feminist theorist and poet Gloria E. Anzaldúa theorized, a "vague and undetermined place." Rojas invites viewers to draw the border with him; and, in exchange, he will offer viewers a *paleta*, or a Mexican

popsicle, made with fruit that crosses this border, reminding us of the immense personal, political, and economic complexities embedded within borderlands.

Within this installation is a new series of drawings entitled *Topographies of the Margins* (2021), co-produced with CaPA exhibition interns Anastasiia Shakhurina and Kymble Clark. Each drawing inscribes repeated (re)tracings of Central American national borders—countries from which numerous immigrants are currently leaving due to political and economic upheaval—until they merge into unknowable territories.

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WILLIAMS CENTER FOR THE ARTS



22. *The Dead Taste Sweeter Than the Living (After Félix González-Torres)*, 2017

Performance-film, 30:00 min.  
Courtesy of the artist

This performance-film by Emilio Rojas is an homage to the late artist, Félix González-Torres. González-Torres (1957–1996) is renowned for his sculpture and installation works that abstractly embody his lover Ross Laycock, who died of AIDS-related illnesses in 1991. One of González-Torres most beloved works, *Untitled (Portrait of Ross in L.A.)* (1991), features a pile of candies in the corner of a room (which the museum replenishes weekly), inviting viewers to consume the "body" of Ross one candy at a time in both a morbid and loving gesture.

*The Dead Taste Sweeter Than the Living (After Félix González-Torres)* began with the daily collection, for a year and a half, of the 175 pounds of candy of Felix Gonzalez-Torres' piece *Untitled (Portrait of Ross in LA)* (1991) from The Art Institute of Chicago. Rojas' collection led to performances dealing with the loss of an entire generation of queer mentors to HIV/AIDS and was the closing performance of the Art AIDS America Chicago exhibition. Through this process Rojas worked with the Visual AIDS archives in New York, AIDS-activist, artist, and mentor Paul Escriva, and survivors of the epidemic in interviews that lasted for the duration of one candy dissolving in their mouths.

# LOCATIONS AND HOURS

## Main Exhibition

The Richard A. and Rissa W. Grossman Gallery  
Williams Visual Arts Building  
243 North Third Street  
Tuesday-Saturday, 11-5 PM, and by appointment

## Emilio Rojas and Pamela Sneed, *Hands that Hold*, 2021

248 North 3<sup>rd</sup> Street  
Tuesday-Saturday, 11-5 PM and by appointment

## *Go Back to Where You Came From*, 2019 and *Go Back to Where You Came From (Mayflower)*, 2020

gardeHouse  
Across from Fischer Hall West on Sullivan Road  
Open at all times, viewable from the road

## "Instructions for Becoming," series, 2019

Farinon College Center  
Clinton Terrace  
Monday-Sunday, 7 AM-12 AM

## *A Manual to Be (to Kill) or To Forgive My Own Father (2015-ongoing)*, and *A Vague and Undetermined Place (a Gloria)*, 2019

Skillman Library  
710 Sullivan Road  
Monday-Thursday, 8:30 AM-10 PM  
Friday, 8:30 AM-5 PM  
Saturday & Sunday, 10 AM-5 PM

## *The Dead Taste Sweeter Than the Living (After Félix González-Torres)*, 2017

Williams Center for the Arts  
317 Hamilton Street  
Tuesday-Friday, 11 AM-5 PM  
Thursday, 11 AM-8 PM  
Saturday & Sunday, 12-5 PM

# ACKNOWLEDGEMENTS

Exhibitions are the results of numerous kinds of collaboration. The artist and curator would like to thank Director Emerita of the Lafayette College Art Galleries Michiko Okaya for her steadfast leadership and organizational prowess; Director of the Lafayette College Art Galleries Rico Reyes, for his enthusiastic collaboration and expertise; Lafayette College Professor of Art Néstor Armando Gil Carmona/Taller Workshop for his insight in inviting Emilio to partake in this exhibition and incredible care; the Gil family, including Harvest, Sol, and Brandi for their support; Lafayette College Assistant Professor of Art Pedro Barbeito for his printing assistance; Lafayette College Chair and Associate Professor Film and Media Studies Nandini Sikand, Assistant Professor of Anthropology and Sociology Mónica Salas Landa, Dean of Libraries Anne Houston, Kirby Librarian/ Research and Instruction Librarian Ana Ramirez Luhrs, Rare Books Cataloger / Metadata Librarian Pam Murray, Assistant Director of Intercultural Development, Karina S. Fuentes, Director of Student Involvement Vanessa Pearson, Allentown School District School Parent Liaison Eliana Jimenez, the Sigal Museum and Northampton County Historical and Genealogical Society Education Program Coordinator Holly Hauser and Director of Development Megan van Ravenswaay for their collaboration in programming; artist Laura Larson, Famous Tattoo Works owner Elijah Geschwindner and tattoo artist Victor Nieto, and Lafayette College Class '22 Student Body President Flor Caceres for their collaboration in programming; Wendy Sterling and Cindy Notaroberto for their administrative assistance; Lafayette College Director of Arts Marketing Jen Philburn for her editorial labor; Lafayette College Class of '22 Students Anastasiia Shakhurina and Kymble Clark for their artistic work and installation assistance; Steven Gamler for his preparatorial expertise; Communications Division Executive Director Stephen Wilson and proofreader Kathryn Keck-Harris for their editing and content strategy; poet, performance artist, activist, and teacher Pamela Sneed, Bard Sadie Samuelson Levy Professor in Languages and Literature Valeria Luiselli, School of the Art Institute of Chicago Associate Professor of Art History, Theory and Criticism Mechtild Widrich, with Associate Professor, John U. Nef Committee on Social Thought, University of Chicago Andrei Pop, Brown University Professor in the Department of Modern Culture and Media Rebecca Schneider, Assistant Professor of English at Syracuse University Ethan Madarieta, and Professor of Art, Media, and Technology at Parsons School of Design Ernesto Pujol for their incisive contributions to the exhibition catalog; and all of Emilio Rojas' collaborators, thought partners, and mentors—past, present, and future.

Front image: *Heridas Abiertas (to Gloria)*, 2014-ongoing. Performance with local tattoo artist without ink, massage table, black backdrop, Gloria E. Anzaldúa's *Borderlands/La Frontera: The New Mestiza* (1987) text, dimensions variable. Courtesy of the artist.

All images © Emilio Rojas

For more information concerning the exhibition, a digital version of this exhibition guide, forthcoming catalog, and the full Fall semester line-up of related programming, scan the QR code.

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