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## History's Back Rooms: Carlos Motta Interviewed by Heather Love

In his socially engaged and intimate art, Carlos Motta attempts to document and redress the exclusions of history. Drawing on archival research and engagements with lesbian, gay, bisexual, and transgender (LGBT) communities from Ukraine to Norway to South Korea to Colombia, he tracks the effects of colonial violence, the suppression of gender and sexual difference, and economic inequality. Working in film, sculpture, photography, and performance, and incorporating oral history and interviews into his practice, Motta engages with ephemeral and partial evidence in order to bring impossible lives into representation. The target of this effort is the contemporary discourse of tolerance, which incorporates and neutralizes gender, sexual, racial, and national difference. Across a remarkably diverse body of work, Motta mines alternative histories in order to disrupt the present and to open new futures.

From April 21 to May 21, 2016, PPOW Gallery in New York City featured a solo show by Motta called *Deviations*. The show included early large-format photographic self-portraits; a statue called *Hermaphrodite (8)* based on a nineteenth-century photograph by Nadar of an intersex person; a set of miniature gold figures based on preconquest phallic artifacts called *Towards a Homoerotic Historiography* (2014); and the 2015 video *Deseos* (fig. 1), which he conceived and scripted with the anthropologist Maya Mikdashi. The video, which plays on a suspended large-scale screen in a darkened gallery, brings to life an imaginary exchange between two nineteenth-century figures: Martina, a Colombian woman charged with hermaphroditism and sins against nature, and Nour, a woman living in Beirut who is married to her female lover's brother. Interweaving national and personal struggles for self-determination, *Deseos* is an example of Motta's efforts to bring to life the experience of gender and sexual outsiders and to give history a body.

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I took the opportunity of the PPOW show to conduct an interview over e-mail with Motta. During some rainy weeks in late April, we discussed our shared interests in lesbian, gay, bisexual, transgender, intersex, and questioning (LGBTIQ) politics, the archive, and the unexpected intimacies of encounters with the queer past. Motta's remarkable generosity and the reach of his political vision shine through in his comments on the conditions of emergence for his artwork and his hopes for its reception.



**Figure 1** Carlos Motta, *Deseos* (2015), HD 16:9, video, color, sound. 32:37. Video still. Courtesy of PPOW Gallery, New York, and Mor Charpentier Galerie, Paris

**Heather Love (HL):** Your current exhibition *Deviations* at PPOW Gallery in New York City represents your work from the past two decades. That work includes meditations on the historical violence of queer life as well as on the dangers posed by assimilation in the present. Could you reflect a bit on how the artwork you have produced about violence, exclusion, and stigma in the past has helped you to think about the conditions of the present, in particular a new set of dangers posed by inclusion and tolerance? Has your sense of the relation between the queer past and the queer present shifted since you began working on these questions?

**Carlos Motta (CM):** Back in 2013, as I was doing research on pre-Hispanic and colonial homoeroticism for my *Nefandus Trilogy* (2014) videos, I came across “Misadventures of a Sodomite Exiled in Seventeenth-Century Bahia,” a text by Brazilian anthropologist and historian Luiz Mott (2010) that narrates the story of

a Portuguese man called Luiz Delgado. The text is based on a complex legal case found by Mott at the Torre do Tombo National Archives in Lisbon that documents Delgado's encounters with the Portuguese crown's legal system. According to the case, Delgado was a known sodomite whose "crimes against nature" were punished by sending him into exile first to Bahia and later—after a lengthy trial—to Angola. The legal case is written in great detail and accounts for the life of a man who, were it not for his "misadventures" in sodomy, would have never made the cut of history. This last aspect was fascinating to me: Whose lives were deemed worthy of being archived and remembered and for what reasons? Delgado, otherwise a simple street musician, is known to us in the present precisely for having experienced his homoerotic desire and thus having committed a sin and broken the law. It occurred to me, then, that the violent and repressive colonial experiences of Delgado weren't all that different from the contemporary conditions of sexual and gender discrimination and, furthermore, that the focus of our so-called present-day "progress" is still very much bound to the dictates (and advancements) of the law. In my video *Naufragios (Shipwreck)* (2014) I personified Luiz Delgado, imagined his perspective, and narrated his story in the first person, focusing on the ways in which he lived and performed his desires. I found this exercise liberating, as it focused less on the historical "facts" represented in the case (acts that constitute the "truth" about Delgado's story and that "illuminate" our knowledge about the repression of sexuality in seventeenth-century Portugal) and more on the deviations of a man who was incessantly being defined by his difference.

I used this strategy again in my most recent film, *Deseos* (2015), where, in collaboration with the Lebanese anthropologist Maya Mikdashi, we wrote a series of letters inspired by the early nineteenth-century legal case of Martina Parra, a Colombian woman who was prosecuted for being a "hermaphrodite" and who, not unlike Delgado, faced innumerable encounters with lawyers, medical doctors, and priests who avidly attempted to find a language to define her body and ultimately the modern understanding of the gendered body. Martina corresponds with Nour, a woman residing in the Ottoman city of Beirut who is punished by her mother for having a same-sex relation and has to marry her lover's brother. Nour's story can't be found in an archive, since the Ottoman courts considered these offenses matters to be dealt with at home, but Maya and I resisted the idea that the absence of legal cases would mean the erasure of queer stories from history, so we made it up. By fictionalizing their subjective experiences, we sought to reflect on the ways in which colonial conditions in different geographic, cultural, and religious contexts are mirrored in the present and on the ways in which colonial forms of immorality and illegality defined modern forms of the politics of identity.

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**HL:** This question of what remains in the historical record is so fascinating. I always think of Michel Foucault's comment in his preface to the prison archives of the Hôpital Général and the Bastille, "The Lives of Infamous Men," about the paradoxical survival of obscure figures—it is only because the law meant to obliterate them that there is any account of them at all: "What snatched them from the darkness in which they could, perhaps should, have remained was the encounter with power; without that collision, it's very unlikely that any word would be there to recall their fleeting trajectory" (2000: 161). I think it is very much in the spirit of queer critique that you would use the occasion of the violence toward Delgado as an opportunity to tell his story, even to embody his experience. But I also appreciate that, given the inevitable and unrecoverable gaps in the historical record, you sometimes need to invent an archive to be able to tell the story that you want to tell.

I wonder, given these fascinating (and different) examples of your practice, if you could talk in a bit more detail about how you think about the ethics of your historical work. I mean *ethics* in the sense of, what do we owe the dead? What is at stake in increasing the visibility of these obscure and often violent lives? How do you engage with colonial archives without repeating the representational violence of those histories and institutions? And since the dead can't answer back, how do you know if invented histories are true to the experience of the people you are trying to represent?

**CM:** As I was writing the subjective accounts of Luiz Delgado and Martina Parra, I often had anxious dreams at night where their ghosts demanded to be left alone, not to be further disturbed by unwanted projects of representation. . . . I battled with the ethics of such a project and tried to determine whether or not, as you say, I was repeating the violence they've already been subjected to, even if my intention was to provide a counternarrative to the legalistic way in which their lives were documented. There is, of course, no way for me to truthfully represent these characters and their subjectivities, yet I found that when they entered the public record as "cases," they ceased being individuals; they became types or examples of tragic lives. Queer stories are mostly narrated and defined in tragic terms: lives of suffering, experiences of marginalization and repression. These strategies have been used both by repressive powers and by the sexual and gender movements trying to vindicate their difference in the form of ideology. With these ideas in mind, I confronted the ghosts with a challenge: I would appropriate what I knew of their stories to shift the terms of narration, to attempt to construct a fuller picture of their iconic lives in more positive terms. We agreed that since

they were already pioneer sodomites and deviants whose blood runs through my veins in the form of idyllic identification, it wouldn't be an ethical breach to "use" them as agents of critical interventions in the present. I know that I am constructing images and narratives that pertain to the realm of political fiction, but I trust that these processes of identification may present themselves as critical of their own method.

**HL:** I think it's the mark of good work—scholarship or art—if it is haunting your dreams! Then you know you are doing something right.

I appreciate your point about the need to memorialize the violence that queer people have been subject to without allowing them to disappear into that violence. The *case*, as you mention, is an important site for thinking about that problem. On the one hand, the case—whether legal or medical—is a form of representation that has done a lot of damage, both in the sense of erasing individuality and in the sense of turning people into what Lauren Berlant (2007: 666) calls "walking exemplars." On the other hand, the case is one of the few places where one can find narratives about the experience of gender and sexual outsiders, and sometimes in their own words (all caveats apply). The difference between reading along the grain of the archive and against it is, as you suggest, a matter of genre, of the specific form you use to represent these stories. Could you describe some of the techniques that you have used in working with archival materials, either in *Deseos*, where you directly represent archival documents, or in other projects? I am curious about the tactics you use to transform these artifacts and documents and also about how working with archival materials has transformed your practice.

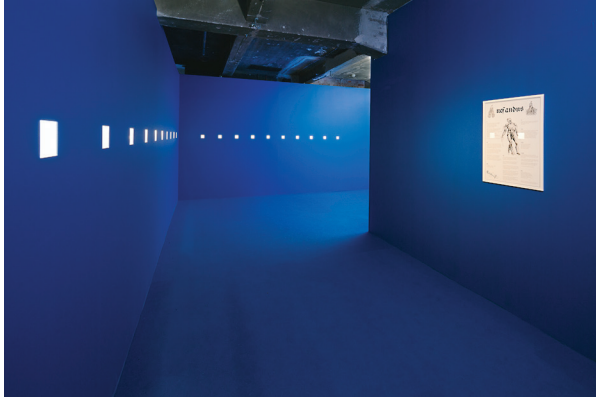
**CM:** An important element of my work for over a decade has been the construction of alternative repositories for histories that have been traditionally and systematically omitted from official narratives. Back in 2005, I conducted about six hundred street interviews on the streets of twelve Latin American cities, where I asked people about their perception of democracy as a form of government and about how they remembered US interventions in the region. The resultant archive of videos became my first online database, *The Good Life* (la-buena-vida.info), a platform that allowed users to navigate the material based on specific practical and thematic options. One of the themes that emerged from this research was how certain people assimilated democracy as a profoundly emotional thing. A man in Tegucigalpa, Honduras, told me, "For democracy there must be love!," an idea I have grasped onto very tightly ever since, as it associated political opinion with



**Figure 2** Carlos Motta, *Gender Talents* (2015). Video still. Courtesy of the artist

the construction and experience of personal subjectivities, including the private and public experiences of sexuality and gender. This project was crucial for me in the sense that it demonstrated the rich potential to construct counternarratives through specific methodological choices. The construction of archives is such a choice for me. A few years later I produced *We Who Feel Differently* ([wewhofeel.differently.info](http://wewhofeel.differently.info)) (2012) and *Gender Talents* ([gendertalents.info](http://gendertalents.info)) (2015) (fig. 2), two video-based online platforms that also sought to become resources to think beyond and against mainstream sexual and gender politics. Both of these works were structured and formed as queer archives in the sense that they document a wide range of queer stories that resist normative assimilation but also suggest distinctly specific thematic approaches to activate the material. While these projects are accessible to anyone, they differ from institutional archives in that they were intentionally configured for and about those subjects that are often buried in archives with very little or stigmatized categorizations.

For my films and installations I have been searching for specific absences in existing archives that may account for historical erasures. A work such as *Towards a Homoerotic Historiography* (2014) (figs. 3 and 4) was developed in response to the lack of information or scholarly engagement and to the frequent misrepresentation of pottery, sculptures, and other pre-Hispanic homoerotic objects that depict



**Figures 3 and 4** Carlos Motta, *Towards a Homoerotic Historiography* (2014). Installation of twenty silver-washed gold miniature figures, dimensions variable. Photograph by Hendrik Zeitler. Courtesy of PPOW Gallery, New York, and Mor Charpentier Galerie, Paris

homoerotic sex. Puzzled by the ways in which the social sciences have avoided speaking about indigenous sexualities and desire, I found this lack of discourse to be an opportunity to construct a physical archive of copies of these objects. The installation is thus the first time that these objects are exhibited together and “officially” labeled as homoerotic. The form of the work borrows from the aesthetics of museum displays but presents the objects as miniatures. This museum of tiny erotic acts forces the audience to look very closely and to intimately confront their own prejudices in response to hegemonic historical narratives.

Whether I am navigating an archive in search of stories, critically responding to an archive’s structural shortcomings, or creating a new archive, I seem to value the potential to construct knowledge.

**HL:** The display of those miniatures is quite striking at PPOW, since not only do you walk to the back of a dark gallery space to see them, but once you are there you have to get very close to see what is going on. It seems like a lot of your work is about constructing a back room of history, making spaces of unanticipated intimacy—even bodily intimacy—with historical figures. That is historiography that deserves the name homoerotic.

Your framing of *The Good Life*, *We Who Feel Differently*, and *Gender Talents* as a living archive is fascinating. Since I participated in one of the public programs [held in conjunction with] *We Who Feel Differently*, I can speak from experience about the power of this approach to documenting the present. I experienced how

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that show opened new perspectives on the conditions of queer life by including so many different voices. But I also appreciated that you opened the institution (in this case, the New Museum) and the artwork to a number of different voices. Your use of interviews, oral history, and participatory events produces the kind of counternarratives that the historical work calls for.

I wanted to pick up on something that you mention about assimilation as a feature of queer life in the present, which I know is a persistent concern of yours. I am really struck by the fact that so much of your historical work is about the desire for recognition and acceptance. In *Deseos*, for instance, Nour describes her desire not only for her lover, but also for other people to see the bruise that her lover has left on her skin. I think we are in an interesting moment now that queers—at least some queers—have gained public recognition, and yet “tolerance” has arguably produced negative consequences for community, difference, and sexual freedom. I am curious how your thinking about the history of queer exclusion has influenced your political commitment to resisting normalization. Despite everything, is there something about secrecy that was generative for queer life and queer community?

**CM:** Some years back I discovered Audre Lorde’s visionary text “The Transformation of Silence into Language and Action,” where she elucidates the fact that “it is not difference that immobilizes us but silence,” and that “what is most important to me must be spoken, made verbal and shared, even at the risk of having it bruised or misunderstood” (1978). I am interested in acknowledging that silencing has been one of the most successful strategies of oppressive power; in silence lie histories of fear, of untold stories of death, subjugation, and destruction. Pushing silence into discourse, into language, and into action is thus a revolutionary act. When things are spoken, echoed, and repeated they start to exist in ways that disrupt power.

In that regard, I don’t necessarily agree with your assessment that my works seek the recognition and acceptance of difference; instead, I have been trying to break apart forms of oppressive silence, to create critical discourses of liberation—not for the eyes of power, but against power itself.

Maya Mikdashi wrote the words you reference in *Deseos*, when Nour proclaims:

But of course we were careful, furiously careful. When she came, I covered her mouth with my hand. She bit it, and together we did not scream. She took me into her mouth and I wanted everyone to know that I am hers and that my body hurts and dreams of being with her. And what then?



Will anyone care? Will they see this red bruise on my skin that is hers, those finger marks I long to leave on her waist like a signature? Will they see those marks as I do and blush with embarrassment? Or will they say it is only a sign that now we are ready to have children and that we are ready to be women, with men?

I've always read this less as a need to be recognized or accepted and more as a way of exploding the codes of their secrecy. If the marks of their sexual encounters are visible on their bodies, only they will know how the marks were produced, and others, the condemning others, won't have the resources to understand how those marks code their passion and love.

I really like what you say about my projects potentially creating "back rooms of history." Dark back rooms are inherently places where the codes of secrecy have been widely performed among gay men and queer people. It is precisely the absence of spoken language and the use of subtle bodily expressions of intent and desire that determine the choreography of lust that takes place in such places. I like to think that my projects require the knowledge of those codes to be understood, even if they operate within institutional hetero-determined settings.

In 2011 Joshua Lubin-Levy and I produced a book titled *Petite Mort: Recollections of a Queer Public* (Motta and Lubin-Levy 2011), where we invited a hundred gay men to submit a drawing from memory of a place where they had had public sex in New York City, along with a dozen authors who responded to the question, "Does public sex matter?" The project is a kind of lustful map of the city and elucidates precisely the ways in which the city has been activated by queer bodies in silence, bodies that found ways to relate despite the expected norms of social interaction and behavior. Public sex, for us, became a way to explore the changes that have taken place in the politics of sex and how these changes have influenced the development and experience of urban centers.

It is not acceptance or tolerance that I am advocating for—which are, in my opinion, problematic concepts that may lead to uncritical assimilation. I am interested in the value of critical difference: I want to disrupt comfortable historical narratives to push toward a potential transformation of the system.

**HL:** I think that is an important distinction, between the demand for recognition and the need to cultivate strategies to blow up the codes of silence. I can see how attention to public sex would help to complicate notions of visibility—and that in these memories one finds an archive of the concrete ways that people have negotiated norms of publicity and sexual life. It's interesting that the greatest contempo-

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**Figure 5** Carlos Motta, *Patriots, Citizens, Lovers . . .* (2015). Ten-channel video installation on wooden platform. Dimensions variable. Installation view at PinchukArtCentre, Kiev (2016). Courtesy of the artist

rary challenge to such spaces of community may now be not repressive top-down laws but rather the massive transformation of the city by capital.

Speaking of *Petite Mort*, I imagine that your experience as a Colombian artist living and working in New York and conducting research and exhibiting all over the world would give you an interesting perspective on the city. Has New York been enabling for you personally and as an artist? Are there cities or other sites that have been especially generative (or challenging) for your thinking about queer life? More broadly, since you have done such fascinating comparative work, I am interested in how you address the extreme diversity of queer life.

**CM:** In 2015 I produced *Patriots, Citizens, Lovers . . .* (fig. 5), an interview-based installation that responded to the geopolitical conflict between Russia and Ukraine and to how the growing rhetoric of right-wing nationalism has affected the development of LGBTI politics and consequently the lives of queer and trans people in the latter country. This was a very interesting project for many reasons, but primarily because for Ukrainian ultranationalists, LGBT issues demonstrate the undesired influence of the antagonized West, and for the LGBT activists,

these politics bring them closer to the so-called liberties of the West. Both groups seek to validate their interest through a nationalist discourse, but their ideas of the nation are obviously quite different. I bring this up to address how my interest in the diversity of queer lives, as you call it, has motivated me to engage with a myriad of issues and with many different communities around the world. The comparative work you refer to is a beacon of my practice. I've learned that keeping track of the different contextual experiences of communities and politics keeps things in perspective for me. I am often annoyed at the ways in which the United States continues to think of itself as the center of the world, when the world is, in all actuality, very large.

Curiously, the majority of my projects have developed in other cities; New York is the place where I conduct research and postproduce the work. New York is also my home and where many of my friends live, so a lot of my thinking and discussing of ideas happens here. I've made a few projects *about* New York, like my early video *Letter to My Father (Standing by the Fence)* (2005), which responded to the anti-immigration rhetoric after 9/11, or *Petite Mort*, which we talked about above. There was also a presentation of *We Who Feel Differently* at the New Museum in 2012 (fig. 6), which was a very site-specific project that activated the different materials of the project to reflect queer community politics in New York. We orga-

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**Carlos Motta**

**Figure 6** Ryan Conrad discussing the politics of Don't Ask, Don't Tell at Carlos Motta's *We Who Feel Differently* installation at the New Museum, New York (2012)



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nized three months of programs to discuss the ways in which some of the topics addressed in the videos were relevant locally. This project was successful to me because people kept on coming back; we created a community that claimed the museum as theirs for a while, and that was very special.

**HL:** The New Museum is doing a lot of interesting work by inviting the public in not just as audience members but also as participants, students, educators, and neighbors. *We Who Feel Differently* was a great project, truly special as you say. It turned the museum into a community space—a place not just to look at art but also to hang out, drop in on events, chat with friends. A queer clubhouse on the Lower East Side.

That experience seems like a model—open-ended, participatory, experimental. I am curious if you have encountered moments of friction in exhibiting your work elsewhere. I wonder about the challenges that the work poses, both at the level of content (queer, anticolonial, anticapitalist) and in terms of form and presentation (in the sense of challenging the boundaries of the museum, questioning the institution). You have been really successful in mobilizing the social position of the artist to make political interventions, but I don't imagine that has always been easy. Also, since you sometimes talk about the more personal, autobiographical nature of some of your early work (represented at PPOW through the beautiful large-format self-portraits), I wonder if your orientation to more explicitly political or interventionist work developed slowly, if there were events or opportunities that pushed you in that direction, or if there were bumps along the way.

**CM:** One day during my project at the New Museum I witnessed an interesting argument develop among audience members about the position of one of the interviewees regarding marriage equality. A man was visibly upset by the anticapitalist critique of marriage voiced by Ryan Conrad from *Against Equality*. The man was joined by a couple who agreed with him, and, in turn, a young woman vehemently endorsed Ryan's position. This kind of heated conversation happened a few times, and I was pleased to see that the work became a catalyst for conversation (even if at times it was cordial). Projects like *We Who Feel Differently*, *Gender Talents*, or *Patriots, Citizens, Lovers . . .* were conceived to trigger audiences' responses, actively or passively. These works aren't objects to be looked at; they are projects that look at you, talk to you, and ask you to formulate a position. At the same time, these projects are educational and profit from the visibility of the institutions to disseminate certain discourses. Often museum visitors don't know about my work, and when they encounter it they are confronted with ideas they probably

had never considered. Using the cultural centrality of museums and other institutions in this way is a form of social intervention that is productive and interesting. Another day at the New Museum I overheard an elderly Polish couple debating, probably for the first time, about trans politics. This was a sweet moment when they realized that gender was not experienced the same way by everyone in the world. They were pretty blown away. On other occasions, these kinds of projects have sparked some aggression and often people have questioned how it is art.

With my films, photographs, and installations that are more conventionally formal, the politics are formulated in their narrative construction, historical inquiries, or propositions of content. These works, compared to the more documentary or socially based works, are more passive but, in my opinion, equally engaged. I believe art (that is self-critical and aware of the politics of its context) is a strong vehicle to formulate critical and political positions. I have spent a decade experimenting with ways of communicating these positions and trying to understand the complexities and contradictions inherent in art and its institutions, languages, and politics. I hope that some of the work I have produced echoes the words of Audre Lorde that I quoted above; I hope my work has produced languages to break silences.

**HL:** It is still one of the great thrills for me about teaching gender and sexuality studies and introducing students to queer material. People respond in so many ways—with anger, confusion, identification, resistance, sympathy, joy. But at the end of the day, I feel that what is useful is giving people the opportunity to reflect on categories and experiences that they have always taken for granted because they seem natural or beneath mention. Opening up those new languages can be a provocation, but as your stories suggest, I think it can also be an act of generosity and a gift.

Thinking back to such a moment of opening, I wonder if you could speak to the large-format photographic self-portraits in the PPOW show (fig. 7). I know that you made this work when you were much younger. Given the geographical and temporal reach of your art, the presence of these beautiful, intimate portraits at the show is affecting. And given your attention to the discursive and historical constructions and signification of the body, it is striking to see you take your own body as subject matter. What was the context for these pieces, and what is it like to look back at them now?

**CM:** I found these untitled self-portraits (1998) recently in my storage space. I vaguely remembered making them, and I was struck by their sentiment and by the strength of these images when I saw them again. They feel intuitive and heartfelt,

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**Figure 7** Carlos Motta, *Untitled* (1998). 30 × 45 in., archival inkjet print.  
 Courtesy of PPOW Gallery, New York

yet they seem to me intricately connected with my current work on sexuality and gender. I was a teenager who was not only coming to terms with my own difference in a Catholic and conservative country but also dealing with my mother's illness; she had brain tumors and underwent several surgeries and treatments, which were all extremely traumatic. Some of the props I used in these self-portraits, like the wig and the surgical tape in the one I call "monster" portrait, were in fact hers. In the "apartment" shots, I seem to have also shaved my head and looked eerily like her. These are obviously very personal stories and images, but they are also combined with representations of my own genitals, which are mostly hidden, taped, constrained. . . . I am interested in the way in which my mourning is evident, yet it is unclear to me what it is that I am mourning: Is it my mother's imminent death or the "loss" of my body to rigid social expectations and dictates?

I put these works away for twenty years, years in which I went to school, discovered conceptual art, formed a critical language, and underwent many processes of self-invention and discovery as they pertain to my artistic voice and language. I feel confident enough today to show them, to show myself in all my vulnerability and weakness. In the context of my larger body of work, these images are grounding somehow, reminding me of who I was and who I have become.

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**Carlos Motta** was born in Bogotá, Colombia, in 1978 and currently lives and works in New York. His work has been the subject of solo exhibitions at the New Museum, New York; MoMA PS1, New York; Institute of Contemporary Art, Philadelphia; Tate Modern, London; Röda Sten Konsthall, Göteborg; PinchukArtCentre, Kiev; and Sala de Arte Público Siqueiros, Mexico City. He has also been included in group exhibitions at the Guggenheim Museum, New York; San Francisco Museum of Modern Art; Museu d'Art Contemporani de Barcelona; Witte de With, Rotterdam; Jeu de Paume, Paris; and Castello di Rivoli, Turin. Motta was also included in the X Lyon Biennale, X Gwangju Biennale, Göteborg International Biennial for Contemporary Art, International Film Festival Rotterdam, and Toronto International Film Festival. In 2016 Motta had several solo exhibitions including Mercer Union, Toronto; PPOW Gallery, New York; Pérez Art Museum, Miami; Hordaland Kunstsenter, Bergen; and MALBA—Museo de Arte Latinoamericano de Buenos Aires. Motta has won the Main Prize of the Pinchuk Foundation Future Generation Art Prize (2014), was named a Guggenheim Foundation Fellow (2008), and has received grants from Creative Capital (2012), Art Matters (2008), and the Cisneros Fontanals Art Foundation (2006).