

NATALIE ROMERO-MARX | visual and performance artist.



Biography

Natalie Romero-Marx was born and raised in Barranquilla, Colombia. She is a media and performance artist, filmmaker, cultural producer and educator working and living between New York City and New Jersey. She has collaborated in multiple interdisciplinary projects in Latin America, the United States and Europe. She began her career producing films that addressed the humanitarian crisis and displacement caused by paramilitary violence in Colombia.

In 2008, she immigrated to the U.S. and since then she has worked in experimental film, contemporary dance, avant-garde theatre and performance art. Exploring themes such as memory and identity of the African diaspora and Indigenous histories and spirituality across the Americas in her work, she reconnects with her ancestral roots. Ecofeminism, immigration and decolonization are also topics that underline her artistic, professional and educational practice.

She has worked and trained with legendary performance artists and scholars such as Guillermo Gomez Peña and La Pocha Nostra Radical Performance Art Troupe and Richard Schechner; with visionary choreographers nora chipaumire, Doug Elkins and the late David Gordon. She has collaborated with contemporary artists Melissa Flower Gladney, Darja Filippova, Sarah Berkeley, Yesenia Fernandez Selier, Katie Green and most recently with abolitionist artist and activist jackie sumell.

She has been an artist in residency at the Santa Fe Art Institute's Truth and Reconciliation Residency, The Double Edge Theater's Creation Lab, The Gardenship Art In7 Experimental Video Art Residency among others. Her work has been shown in galleries and artistic events such as The Santa Fe Art Institute in New Mexico, The Screen Dance Festival at the PEREZ Art Museum in Miami, The Fridge Gallery in Washington D.C, The Virginia Dares Cinematic Arts for Decolonizing/Re-indigenizing Media at Virginia Tech's American Indian and Indigenous Cultural Center, Hindsight Online Exhibition curated by Marginal Art Projects in New Orleans, The Gershwin Live Curated by Michael Wiener at Dixon Place Lounge, Princeton University Research Day, Exhibition "Latidos" at Fondazione Museo Pino Pascale and Festival Interstizi, Narrazioni di confine at Fondazione Oasi curated by La Maccina Sognante, in Italy. Her collaborative performance interventions *Female Blood* and *Transitions* have been published in the Emergency INDEX: an annual document of performance practice volumes 6 and 8, published by Ugly Duckling Presse in New York.

Artist statement

i have been native of a colonized city, a provincial, a refugee, an immigrant, a new citizen, a tourist, a nomad artist not from here nor there.

i have been questioning the meaning of belonging while caressing roots and growing new branches, creating new memories, remembering what we've always been, feeling the words that have never been written.

i am interested in creating images and movement that capture the complexities of my reality: growing up in a country in war, how centuries of violence can be traced in people's bodies.

i have been walking the walk of my ancestors. going back to the places they came from and arriving to those where they were never allowed to be.

i imagine my ancestors because their image was erased but their presences is this brown body of mine

their spirit is permanent like the thought that created everything that exists.

between meat and bone, contradictions | not black enough, not white enough, not indigenous enough

resilient | aguantando | through generations. the soul journeying, the blooms, the realizations

creating new memories and rituals to re-imagine the future.

celular regeneration - vibrations -reparations

life continues to evolve with vestiges of stone and flesh

i dare to dream for those who couldn't rest, my naps, the revolution, my joy, the resistance. my journey through mountains and valleys, across rivers and oceans of the Abya Yala, under the rain and sun, my ceremony.

we are here and we are more than enough.

For the dead, breakfast is served every morning. For the living, the waves break the width of the silence

we stand in the dessert, the land, written into pieces. with our dancing feet we erase the borderline after we have survived the ocean that transversed us. we were ALL made a new type of people, united by this wounded experience.

The descendants' music plays , dance .

–Natalie Romero Marx



Origins and Oralities (2022)

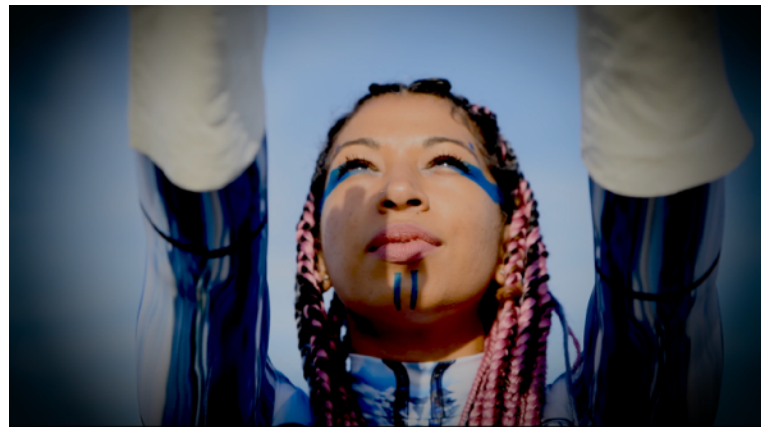
Duration: 10 minutes

Experimental documentary film that portrays the conversations between Natalie Romero-Marx and Nute Savi in Oaxaca while visiting historical and ancestral sites that expose the dramatic implications of colonialism on the formation of a contemporary and urban indigenous identity. Using radical tenderness pedagogies from La Pocha Nostra Performance art Troupe, they explore de-colonial forms of relation and travel. Questioning belonging, Othering and the connection of Indigenous cosmogonies across the Abya Yala (American continent).

For Native people who didn't use written communication, spoken word is truthful thought materialized as sound. Spoken word is memory and the speaking bodies the ones entrusted to save ancestral ways of living and understanding resisting the erasure of language. Together Romero and Bautista use this question/answer exercise to recognize their condition as the indigenous of the present and the ancestors of the future, delving into the post-modern reality, meta-modern reality where technology can be used as a tool to dissolve the illusion of separation among people in Earth .

Video link: <https://vimeo.com/744043241/8536ac41b5>

English Subtitles: <https://docs.google.com/document/englishtranslation>



Future Ancestxr: Study of Frequencies (2022)

Duration: 5 minutes

Arriving from the future, ancestral time traveler Cosmic Cyborg R28 embarks on a mission in a post-apocalyptic Planet Earth. Future Ancestxr is an investigation of narratives that embody our brown-future-selves embracing our cultural legacies while revealing the devastation that threatens our present. It combines elements of futurism and shamanism, using sense of humor and the over the top drama influenced by telenovelas. Study of Frequencies is the first experimentation constructing this ancestral cyborg character.

Experimental film made at Gardenship Art IN7 Experimental Video Art Residency. In Kearny, NJ. Ancestral Lenapehoking, where the Hackensack and Passaic rivers meet.

Video link: <https://vimeo.com/719098716/c1acc9efe9>



Natasha, Searching for Love in Prospect Lefferts (2021)

Duration: 24 mins

The film follows Natasha (24, Aquarius, Ukraine, non-smoker), a 9-month pregnant Eastern European woman living in Prospect Lefferts, a low-income, largely Afro-Caribbean immigrant community in the heart of Brooklyn, NY. Dasha Filippova's skipt is composed of narratives of Russian-speaking women looking for an American husband from online dating sites, in which Filippova has participated.

Done in a mockumentary style, the film shows the making of Natasha's videos for her online profile. Natasha is followed by her cameraman, played by co-director Natalie Romero-Marx, a sexy-macho neighborhood lover, Beto Gabriel. The 24 minute film is divided into three parts, each corresponding to a different section of Natasha's online dating profile: "In the Tub," "Aquarius Dreams," "I love money."

The first part is set in Natasha's empty bathtub in her home. The second part is set in the Prospect Lefferts neighborhood and includes Natasha's interviews with the local community on the topic of love and dreams. The third part shows Natasha, empowered by American self-help books, giving a talk on financial proclivity. The film ends with Natasha sending a letter in a plastic bottle into the community recycling station.

The film sheds light on the perverse juxtaposition of the American dream with the material reality of immigrant life in America, as well as the embodied resilience of such communities and their capacities to dream. This film is in conversation with the theme of displacement and feminist eco-documentary.

For more <https://www.natytechnicolor.com/natasha-seatrching-for-love>



MEMORY IN TIME OF THE REFUGEE (2020)

Melissa Flower and Natalie Romero Marx

Duration: 40 minutes

Memory in the Time of the Refugee is an audio-visual-movement piece that explores ideas of body, land, freedom and the displaced, at the intersection of research and embodiment, based on a series of 2014 interviews with a group of women who left their home countries to live in the U.S. Their perspectives—from a time before—are now a piece of history and in our midst. We hold vigil to the refugee, performing the slippage of our own identities. Performances and photography by Natalie Marx and Melissa Flower Gladney. Interviews collected by Melissa Flower Gladney, Rashed Haq, and Lisa Villegas in Houston, Texas. .

Presented in Dixon Place lounge as part of the Gershwin Live series on MARCH 6, 2020 7:30PM.

Gershwin Live is an evolving 21st century salon, artists with fearless & distinctive voices are given free rein to present theater, dance, film, cabaret, ghost stories, music & uncategorizable hybrids. Curated by Michael Wiener.

Watch here: <https://www.natytechnicolor.com/memory-in-time-of-the-refugee>



MUNTU CHILD (2019)

Inspired in Manuel Zapata Olivella's *Chango*, *The Biggest Baddas*, and the Orishas, this series of films and portraits narrate historical episodes of the African diaspora as experiences from past and futures. The films reveals the arrival of the African slaves to the Americas as a historical moment that marked the creation of a new identity.

he photographs titled *The Children of Changó* Tthat explore the philosophy of the *mntú*. Devotees of the African Orisha Changó, pose as super heroic figures accompanied by their ancestors as masked *eguns*. The photographs were taken in the Summer 2019 during the *Truth & Reconciliation* residency at the Santa Fe Art Institute in New Mexico. Performances is collaboration with Luis Carlos Rincón Alba and Shamar Watt.

Films:

del muntu

Muntu Child

More: <https://www.natytechnicolor.com/muntuchild-portraits>



Transitions I & II

2018

Media: photography, video, life performance.

This curation honors the meeting of two artists, Melissa Flower and Natalie Marx, carrying the research of the female in the land. It was a crossroads, a meeting of two lines spontaneously creating at a moment of intersection. Like cells.

An exploration of freedom. Both carrying our own questions about what it means to be a woman or how have we lived our womanhood. An honest curiosity and trust in our instincts as women stepping into the land and allowing ourselves to experience without predispositions or baggage.

Ritual is a performance. A way of dignifying myself. Put my feet in the mud to see what it feels like. It is enjoyable feeling that everyone should feel. Without someone judging and saying oh now you will be dirty. Not subject to predispositions that we all carry. A way to feel free. Basic things of what it means to be a human being. We are always repressing ourselves. We form a relation with the world based on all of these norms. We aren't sure that we need them, but how are we not always evolving around these norms. The world needs to change when it does not serve the people.

We took photos of our ritualistic performance of the experience of being free. Freedom was expressed through experiencing the earth. The earth outside of technology.

Contemporary ritual of documenting experience of life juxtaposed with the reimagining of ancestral feminist, nature oriented rituals. The rituals that help us reflect on who we are and how we feel in the world, how we exist. Existence needs to be tender. It is chaotic but we must be gentle.

For more <https://www.natytechnicolor.com/transitions-romero-flower>



Female Blood, conceived and performed by Sarah Berkeley and Natalie Romero Marx.
Photographs by Rochus Lussi. Brooklyn, NY, 2016

Female Blood, 2016

Media: Photography, performance art.

The body is a repository of historical information and a primary medium for political action. In the personal and social context, the virtual versus the real, "Female Blood" was a radical performance that challenged the taboos around menstrual blood and the female condition in general. We question the ambivalent and misogynistic ways people see blood. We refuse to remain discreet about our periods nor silent about our menstrual pain anymore.

By anonymously and vulnerably putting ourselves in public wearing blood-soaked white clothes, we make visible the effects of conservative and hereto-patriarchal views that neglect the female body. Female Blood elucidates differences in how women and men relate to blood - for men the sight of blood is often the result of violence while for women it's a monthly sign of a healthy body. Our gestures in Female Blood reflect on male-driven violence



Guajira Too, video performance from the series **The Dance of the Descendants**.
Duration: 10:57 minutes.

***The Dance of the Descendants,
2017***

Media: video installation, live performance art.

This series of multimedia performances explore the representation of identity in the Americas as a construction of post- colonial violence, patriarchy, *mestizaje*, and migration.

The work is influenced by Edouard Glissant's ideas about Otherness and rizomathic relation. It *imagines the de-colonization project reflected in the situations in which I found myself living as a brown immigrant woman in the United States.*

Belonging to a territory, constantly redefining meaning and language.

The road | el camino,

the ocean appear to draw the connection to ancestral bonds, natural borderline, wide-open-sacred-spaces

ongoing reflection: intersectional realities in The Americas colonial dynamics of race, gender and social class

the individual's perception of time, location, history.

The making of the video performances involved members of my family in actions that suggest repairing colonial forms of relation within my mixed raced family. Indigenous, African and European folklore, vernacular forms of artistic expression that exists in Colombia inspired these actions to be transactions of reparations.

Films with hyperlinks:

[The Two of Us](#) [Guajira too](#) [Guajira](#) [Tormenta](#) [Waves Inside of Africa](#) [Paloma](#)

NATALIE ROMERO-MARX

Visual and Performance Artist | Filmmaker | Educator



PROFESSIONAL EXPERIENCE

Adjunct Professor | Montclair State University. School of Communications and Media, BFA Film Program. Spring 2018 to present.

Storytelling Fellow | Design Trust for Public Space. *The Turnout* NYC Program funded by The Andrew W. Mellon Foundation. April 2022 to present.

Online Fellow | The Flaherty Seminar

Professional Development Fellow at Flaherty Seminar 2022: Continents of Drifting Clouds.

Artist in Residency | Gardenship Art. IN7 Experimental Video-Art Residency. Kearny, New Jersey. June 2022.

Sound Recordist | Documentary *My Grandma Taught Me to Pray* produced by Justice for My Sister and Arte Vista Film. Princess Grace Awardee. Los Angeles, CA. November-December 2021.

Content Creator | Digital Associate | Podcast Producer and Editor | **PEAK PERFORMANCES** and The Office of Arts + Cultural Programing at Montclair State University. Montclair, NJ. 2018-2022.

Media Editor | Bard College Galleries, Marketing Department. New York. NY. Oct 2021.

Project Director | Communications Manager. *Paisajes con Jardines* | Art, Community and Food Autonomy in collaboration with *Biblioteca Infantil Piloto del Caribe*. Colombia-USA. 2018-2021.

Videographer. Company Nora Chipaumire. "NEHANDA, the opera" Andrew W. Mellon Foundation residency at the Quick Center for the Performing Arts in Fairfield University. Fairfield, CT. April-May 2021.

Artist in Residency | Santa Fe Art Institute, thematic residency Truth and Reconciliation 2018-2019.

Studio and Production Coordinator | Documentation and Archives | Web Design | Company Nora Chipaumire: Portraits of myself as my father, #Punk, 100%Pop & *N, Dark Swan Revival for E-Moves Festival at Harlem Stage. New York. NY 2016 -2019.

Co-Producer | Project Coordinator | Dance for Film on location at Montclair State University, a project funded by the Andrew W. Mellon Foundation and produced by The Office of Arts and Cultural Programming. Montclair, New Jersey. July 2016-Aug 2017

Film Panel Coordinator | Community Outreach | Justice for My Sister, presented at the United Nations Commission on the Status of Women in New York City. 2015

NATALIE ROMERO-MARX

EXHIBITIONS | PERFORMANCES

Festival Interstizi - Narrazioni di confine at Fondazione Oasi, Italia. August 2022. Work: *Del Muntú*

IN7 Experimental Video-Art Exhibition at Gardenship Art. Kearny, New Jersey. June 2022. Work: *Future Ancestx: Study of Frequencies*

Mostra "Latidos" at Fondazione Museo Pino Pascale curated by La Maccina Sognante. Jan. 2021. Work: *Del Muntú*

Virginia Dares Cinematic Arts Awards for Decolonizing / Re-Indigenizing Media. Virginia Tech's American Indian and Indigenous Cultural Center. Blacksburg, VA. Nov. 2020. Work: *Muntu Child*

Hindsight Online Exhibition, curated by Marginal Art Projects. (Ongoing) Work: *BLACK LIVES MATTER: Healing Rituals for Souls Lost to Violence #1*

Princeton Research Day, Princeton University. May 2020
Work: *Natasha, Searching for Love in Prospect Lefferts*

Dixon Place Lounge Gershwin Live series. March 6, 2020.
Work: *Memory in Time of the Refugee*

Screen Dance Festival by Miami Light Project at PEREZ Art Museum Miami. January 2020. Work: *Muntu Child*

My Body My Choice: A Period Inspired Exhibition at The Fridge, Washington DC. December 2019. Work: *Transitions I*

Truth & Reconciliation Group Exhibition and Open Studio. Santa Fe Art Institute. New Mexico. Sept 2019. Work: *Del Muntu*

Platform/Gender Equality and Wellness Fair Exhibition. Santa Fe Art Institute. New Mexico. Jan 2019. Work: *Del Muntu*

Master's thesis multimedia performance presentation. Alexander Kasser Theater at Montclair State University Studio 104.
Work: *The Dance of Descendants*

EDUCATION & TRAINING

La Pocha Nostra and Guillermo Gomez Peña Performance Art Summer School. Oaxaca, June, 2022

Revolution Out Loud Speech Workshop. SITI Company. New York, NY. 2021

Creation Lab. Double Edge Theater. Ashfield, MA. 2018

Nhaka African dance technique, Company Nora Chipaumire 2016-2020

Cuban Orisha dance technique with Yesenia Fernandez Selier 2019-2021

Cuban Orisha song and dances with Anier Alonso. 2019

Puerto Rican Bomba Song and Dance Certificate by BombaYo Dance Co. 2018.

Double Edge Theatre, Winter Taining Intensive . 2016

Master of Arts in Theater Studies. Department of Theatre and Dance. Montclair State University. Montclair, New Jersey. 2016

Radical Performance Art Workshop, Guillermo Gomez Peña y La Pocha Nostra/Santa Fe Art Institute. Santa Fe, NM. 2016

Bachelor's in Television and Radio Production, Directing and Broadcasting. Universidad Autónoma del Caribe. Barranquilla. Colombia. 2007

PUBLICATIONS

Interview for Literary Magazine LA MACCHINA SOGNANTE, curated by Lucia Cupertino and Maria Rossi. Italy. April 2022

Transitions at Emergency INDEX Vol.8: an annual document of performance practice. Published by Ugly Duckling Presse. NYC 2018

Santa Fe Art Institute BLOG: Imagining an ancient western. April 2019.

Female Blood: Emergency INDEX Vol.6: an annual document of performance practice. Published by Ugly Duckling Presse. NYC 2016

Natalie Romero-Marx

Complete online portfolio
<https://www.natytechnicolor.com>

IG: [@natytechnicolor](#)

www.linkedin.com/in/natalieromeromarx/

[Vimeo Channel](#)

[Youtube Channel](#)

