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Dark matters: recasting darkness with contemporary Latin American Art

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Curriculum Vitae

Stéphanie Noach (1986, Amsterdam) conducts research, writes, teaches, and curates exhibitions. Her current research focuses on the dynamic relations between the dark, opaque, and black in contemporary art, especially in Latin America and the Caribbean, and departs from an oceanic and postcolonial perspective.

Noach holds a BA (2006-2010) and an MA (2010-2011) in Art History from the University of Amsterdam (both cum laude), and an MA in Latin American and Caribbean Studies with a concentration in Museum Studies from New York University (2011-2013). She completed part of her BA and MA as an exchange student at the Universidad Católica Argentina, Buenos Aires (2009), and the Instituto Superior de Arte, Havana (2011). In September 2018, she started her PhD in Art History at the Centre for the Arts in Society (LUCAS) at Leiden University, and in 2021, she conducted research at Harvard University as a research associate of the Afro-Latin American Research Institute (ALARI). During her doctoral research, she conducted field research in Brazil, Colombia, Cuba, and Mexico.

Noach delivered conference presentations and talks at diverse universities and museums in Colombia, Cuba, France, Mexico, the Netherlands, Peru, Poland, Portugal, Spain, and the United States. Her articles appeared in *Karib. Nordic Journal for Caribbean Studies* and in various catalogues, edited volumes, and art magazines (*Mix & Stir. New Outlooks on Contemporary Art from Global Perspectives*; *ART onCuba*; *Metropolis M*; *Más que 10 Concretos*; *Havana Biennial*; *Stedelijk Museum Bureau Amsterdam*; *Museo de Antioquia*). She is a member of the editorial/advisory board of the book series *Thamyris/Intersecting* by Brill.

Noach developed a series of curatorial experiments outside of the regular spaces for contemporary art: *Delta* (Stedelijk Museum, Museo de Bellas Artes de La Habana, University Museum of MUAC, Mexico City, Lugar a dudas, Cali, Flora. Ars+Natura, Bogotá, Traspatio, Mérida, 2018-2019); *Pórtate Bien* (Fábrica de Arte Cubano, Havana, 2016); *Sin oficio ni beneficio/Handmade Twitting* (Twelfth Havana Biennial, 2015). Noach worked as a curator and assistant of the director at the Havana Biennial (2011-2015), and as invited curator at Beelden in Leiden (*I feel the bleached bones of lifeless stars drifting above*, 2022); the Museo de Antioquia in Medellín (*89 noches*, 2017); and Stedelijk Museum Bureau Amsterdam (*I would prefer not to*, 2014).

She initiated a platform for curatorial and performance studies at the University of Arts of Cuba (Havana), where she taught between 2014-2017, and worked as an invited professor at the Art Department of Universidad Nacional de Colombia (Medellín) in 2018. She has been working at the Department of Art History of Leiden University as a lecturer since 2019 and became an assistant professor in 2023.

Her work has been supported by grants and fellowships from Fulbright, Route Kunst, NWA/NWO, Prins Bernhard Cultuurfonds, New York University, Mondriaan Fund, Pro Helvetia, and Fundación Cisneros/Colección Patricia Phelps de Cisneros.
