

VIOLENT INTIMACIES

The Intimate Lives of Violence in Greece and Mexico

Beyond spectacular displays of brutality, what counts as violence in Greece and Mexico? What constitutes intimacy when violence and its aftermath have become a familiar presence? How should we, as scholars and image-makers, engage with the task of representing intimacy with violence as we bear witness to the “cruel images” (Toukan 2019) coming from Gaza, Sudan, the US, and beyond? These are some of the questions we will explore through the lens of “intimacy,” a concept whose defining ambiguity serves as a powerful tool for observing the unlikely spaces where violence lingers. While structural-political manifestations of violence (Kapferer 1988; Das 2000; Farmer 2004) within imperialistic frameworks (Fanon 1961; Mbembe 2011; Taussig 1986; Whitehead 2004) have been extensively studied elsewhere, we consider violence in Greece and Mexico, two regions that inhabit their own post- and “crypto-colonial” (Herzfeld 2002) logics. This “outrageous comparison” (Herzfeld 2022) is informed not only by the similar geopolitical positions of both southern countries—occupying strategic yet subdued roles in relation to the Global North, especially regarding economic relations and migration policies—but also by the similar impacts of broader political dynamics on individuals and their communities. As the intimate becomes the inconspicuous space where violence operates or persists, the power of intimacy as a vantage point to examine this issue provides insights beyond obvious forms of violence. Indeed, if, according to Berlant’s (1998) observation, “to intimate is to communicate with the sparest of signs and gestures,” then the potential of intimacy is that it helps us see events and situations that may not immediately appear to the observer as signifying violence. Ranging from the shockingly spectacular to the distressingly mundane, violence, as elusive as intimacy itself, operates across different scales of sociality (Lamrani 2022), from the individual to the national, often becoming, in the process, an integral part of the politics of care (Graeber and Wengrow 2022). Here, we approach violence from the perspective of anthropology and film, two disciplines of representation that, coupled with the extensive theoretical and methodological reach of intimacy and the potential of cross-Atlantic comparison, can fruitfully inform unexpected insights about the intense relationship between intimacy and violence in these countries and in other places. In doing so, we shall consider the delicate task of representation and our role in portraying violence’s pervasive and lasting impacts on the fabric of people’s lives as constituting a highly intimate and politically charged endeavor.

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Moses Mesoamerican
Archive and Research Project



DAVID ROCKEFELLER CENTER
FOR LATIN AMERICAN STUDIES
HARVARD UNIVERSITY



PROGRAM

Event Information: Public Conference—**Location:** SOCH — Hilles P-14 (4th Floor) / Film Screenings
Hilles Cinema (1st Floor) 59 Shepard Street Cambridge, MA, 02138

Organizer: Myriam Lamrani — **Contact:** myriam_lamranimaria@fas.harvard.edu

DAY 1 — Monday, October 21, 2024

Location: Hilles P-14 Small Function Room, 4th Floor

9:30 AM | **OPENING REMARKS**

Myriam Lamrani, Panteion University of Social and Political Sciences & Harvard University.

9:40–10:45 AM | **Panel 1** | In Violence's Grasp

9:40–10:00 AM | [Neni Panourgia](#), Columbia University

"Name That Silence."

10:00–10:20 AM | Myriam Lamrani, Panteion University & Harvard University.

"Keeping a Distance. Body Politic and the Somatization of Violence."

10:20–10:45 AM | **DISCUSSION** | Discussants: Sarah Luna & Katerina Stefatos

10:45–11:00 AM | **COFFEE BREAK**

11:00–12:00 AM | **Panel 2** | Brutally Intimate Territories

11:00–11:20 AM | [Katerina Rozakou](#), Panteion University of Social and Political Sciences

"The violence of migration bureaucracy."

11:20–11:40AM | Yoalli Rodriguez Aguilera, DePaul University

"Ecological and racialized violence in Mexico: Human and Non-Human in Times of Grief and Body-Mapping."

11:40 AM–12:00 PM | **DISCUSSION** | Discussants: Yiorgos-Evgenios Douliakas & Pedro Morales

12:00–1:00 PM | **LUNCH BREAK**

1:00–2:00 PM | **Panel 3** | Taming Violence, Rationalizing Death

1:00: 1:20 PM | [Wil G. Pansters](#), Utrecht University

"Violent and Devotional Intimacies: The Case of Santa Muerte Narratives in Mexico."

1:20–1:40 PM | [Pantelis Promponas](#), University of Thessaly

"The refugee cemetery of Mytilene: Institutional Violence and the Rationalization of Death."

1:40: 2:00 PM | **DISCUSSION** | Discussants: Iván Sandoval-Cervantes & Katerina Rozakou

2:00–2:10 PM | **COFFEE BREAK**

2:10–5:15 PM | **FILMS SCREENING** | *El Velador* (2011) & *La Tierra Los Altares* (2023)
& **QA** with filmmakers Natalia Almada and Sofia Peypoch @Hilles Cinema, Ground Floor

6:30 PM | **DINNER** with participants

DAY 2 — Tuesday, October 22, 2024

Location: @Hilles Cinema, 1st Floor

9:00–11:05 AM | **FILMS SCREENING** | *Bitter September* (2022) & *Days and Nights of Dimitra K.* (2021)
& **Q&A** with filmmakers Sofia Farantatou & Eva Stefani. (Hilles Cinema)

11:05–11:15 AM | **COFFEE BREAK**

11:15–12:40 PM | **Panel 1** | Horrific Intimacies & Inter-Species Closeness

Location: Hilles P-14 Small Function Room, 4th Floor

11:15–11:35 AM | Iván Sandoval-Cervantes, University of Nevada Las Vegas (UNLV)
“Witnessing, Suffering, and Inter-Species Intimacy in Ciudad Juarez’s Animal Protection Activists.”

11:35–11:55 AM | Yiorgos-Evgenios Douliakas, University of Amsterdam / Leiden University
“Under the Shadow of Tromonómos: Horrific Intimacies in the Trial of Golden Dawn.”

11:55–12:15 AM | Pedro Noé Morales, Moses Mesoamerican Archive, Harvard University
“The Cult of Last Resort: A Family’s Witness Story of Enduring Violence in the Mexico-US Border.”

12:15 AM –12:40 PM | **DISCUSSION** | Discussants: Myriam Lamrani & Will Pansters

12:40–1:30 PM | **LUNCH BREAK**

1:30–2:30 PM | **Panel 2** | Pleasurable Violence Under Duress

1:30–1:50 PM | Katerina Stefatos, City College of New York & Rhode Island School of Design
“Flesh Materiality, Violent and Affective Intimacies, and Gendered Political Subjectivities in the aftermath of the Greek junta.”

1:50–2:10 PM | Sarah Luna, Tufts University
“The Intimacies of Violence for Mexico City Transfeminista Activists.”

2:10–2:30PM | **DISCUSSION** | Discussants: Neni Panourgiá & Yoalli Rodriguez Aguilera

2:30–3:15 PM | **COFFEE BREAK**

3:15–4:45 PM | **Closing Conversation** | Violent Intimacies & The Politics of Representation

Davíd Carrasco & Michael Herzfeld, Harvard University. **Final Commentary**

Myriam Lamrani, Panteion University & Harvard University **Publication Plans.**

ABSTRACTS & SYNOPSES

DAY 1

“Name That Silence.” Neni Panourgia

Intus derived from έντός (entós), means inside, close. It has seeded intimate, an imprint, and intimacy, closeness, envelopment, recognition. Βία, force, sister of Κράτος (krátos), strength, silent but forceful, succeeds in holding Prometheus to the rock, where Κράτος and Hephaistos fail. Βία has seeded violence, always intimately connected to Κράτος that both speaks and acts. Intimate is someone's name, home, place, a familial and a familiar. As intimate as often violent. Βία (vía) can, and often is, misrecognized. A méconnaissance always predicated upon a subject position—of the actor, the object, the reading, intimacy. Its relationship to strength, Κράτος, not always visible. In this way βία, violence, creeps εντός, inside, into the intus, into intimacy, intimacy that is performed or appropriated or acted. I will speak of appropriations of intimacy by the force of strength, the specific strength of power, the power of krátos, constitutive, political, state power. I will speak of the intimacy of infrastructures, in prisons, in concentration camps, in psychiatric hospitals, of denuding subjects of their names and their spaces, of reclaiming names and spaces. I will speak of Foucault's node at Sing Sing, Leros, Goli Otok, Gaza.

“Keeping a Distance. The Body Politic and the Somatization of Violence.” Myriam Lamrani

Violence, akin to a pervasive disease, often demands drastic measures to be exorcised from collective consciousness. Examining how two national and indigenous collectivities grapple with the brutality of power, I present symbolic responses to violence from the Mexican art scene and Greek literature, focusing on the staged video explosion at the Museo Nacional de Antropología (Eduardo Abaroa) and the imagined plot of the Acropolis bombing (Yorgos V. Makris). While these artistic depictions serve as catharsis, I suggest that personal and regional responses to similar contemporary narratives shift from the grandiose and monumental body politics to the vulnerability of the body. To illustrate this literal incorporation of violence, I examine two instances of external power: the NATO naval base in Souda Bay, Chania, and the Zetas cartel's infiltration in Oaxaca. I consider how, in these contexts, the threat of violence, real or imagined, embeds itself in daily life through the body, which becomes a recipient and, seemingly, a desensitized victim of structural violence. This juxtaposition highlights how intimacy with violence can be observed in the shift from grandiloquent symbolic enactments to the minutia of the tangible self, or from body politics to the body itself. When violence becomes too unbearable to confront directly, I propose that proximity to violence leads to a passive, yet deeply somatized, acceptance of it.

“The Violence of Migration Bureaucracy.” Katerina Rozakou

This paper explores how migrants engage with state bureaucracy in their attempt to acquire legal residence and citizenship in Greece. Drawing on many years of ethnographic research on migration, bureaucracy and the state and on ongoing research on citizen naturalization procedures since 2022, it aims to highlight the ways in which migration bureaucracy in Greece invites migrants to mobilize intimate relationships within a contingent and violent framework. Here, I will revisit some of the recurrent themes in the bibliography of bureaucracy and the state, such as time and bureaucratic temporalities (waiting and acceleration), the workings of contingency and intimacy. Migrants' encounters with the state are often mediated through various others, in a setting that is exemplified by illegibility, vagueness and speculation. A recent example is the government's introduction of a new framework for the “legalization” of tens of thousands of undocumented immigrants to address shortages in sectors of the labor market. This framework does not only associate (legal) residence with employability (as, for example, migrant residence permit already did) but it also ties migrants with employers who officially declare their intention to employ them as a prerequisite for their legalization. While violence of bureaucracy resides in objects such as documents, in the legal framework, its changing, fragmentated and ad hoc character, in the incomprehensibility and formalism of its language, its intimacy resides in that bureaucratic encounters involving migrants themselves with state functionaries, and intimate others.

“Ecological and racialized violence in Mexico: Human and Non-Human in Times of Grief and Body-Mapping.” Yoalli Rodriguez Aguilera

This presentation examines the ecocide of a lagoon that began to die from pollution and lack of oxygen after it was disconnected from the Pacific Ocean by a failed government eco-tourist project. I will explore how environmental racism is experienced in the context of Mexico and what are the emotional implications of racism. Additionally, I propose understanding grief as a catalyst for social mobilization and as an anti-capitalist practice where there is an alternative conception of time. In this sense, I argue that facing the slow death of their lagoon system, plus everyday forms of emotional, racialized, and ecological violence, Black and Indigenous women organize to defend life, livelihood, and the lagoon in their community. These women have created everyday practices of resistance and alternative economies based on care and solidarity. Black and Indigenous women in two different communities create alternative cartographies through the methodology of body maps. Through these embodied cartographies, women map the intimate relationship between the Chacahua-Pastoría lagoons – which are at risk of dying- and their own racialized bodies. I propose a decolonial lecture on how Black and Indigenous women, through mapping, reflect the struggle for life and the defense of their land and water while decolonizing geographical, spatial, and temporal notions of territory and nation.

“Violent and devotional intimacies: the case of Santa Muerte narratives in Mexico.” Wil G. Pansters

This paper examines a few ethnographic cases of how encounters with social and/or criminal violence and existential threats in contemporary urban Mexico become associated with religion. It first focuses on personal accounts of experiences of violence (e.g. a stabbing), stressing their inherent bodily and mental intimacy. Not only are bodily intrusions and existential threats mostly experienced in hidden or “dark” spaces, but these innermost experiences also constitute the context for equally intimate encounters with Santa Muerte (apparitions). The paper develops the following arguments. It states that rather than being associated with generalized perceptions of existential insecurities and social and/or criminal violence -the distinction is mostly impossible to make-, involvement in Santa Muerte devotion appears rooted in deeply personal bodily-mental experiences of violence (or the threat thereof). In other words, it concentrates on intimate experiences and mediations of violence and religious sentiments. While the paper investigates violence and Santa Muerte devotion, it rejects a reductionist reading of the relationship and identifies the impact of manifold forms of structural violence in the domains of work, family, health, law etc. The final part of the paper studies how the lived intimacy of the violence-devotion nexus constitutes a platform for the cultivation of equally intimate forms of Santa Muerte devotion. In sum, the paper attempts to show how an inquiry into violence through the lens of intimacy produces particular forms of popular religion-making.

“The refugee cemetery of Mytilene: Institutional Violence and the Rationalization of Death.”

Pantelis Promponas

In Greece, the burial process is strictly regulated, requiring the submission of several documents, including a marital status certificate, a death certificate, an identity card, and a municipal permit. On October 28, 2015, amidst the early days of the so-called refugee crisis, one of the deadliest shipwrecks in the Aegean Sea left over 60 refugee bodies in a refrigerated container outside Mytilene's forensic service, awaiting burial. The survivors were forced to identify their relatives under distressing conditions, searching among the frozen corpses. The cemetery of Agios Panteleimon, which had previously accommodated such burials, had reached capacity, compelling both the municipality and the local community of Mytilene to confront the need for a designated cemetery for refugees. This paper examines the institutional history behind the establishment of the refugee cemetery in Kato Tritos, exploring municipal council minutes, reports, public announcements, and media coverage to highlight the political and bureaucratic challenges faced during its creation. Issues such as the issuance of death certificates, verification of next of kin, and determination of the deceased's religious identity posed significant obstacles. This case reveals the underlying state prejudices and systemic violence belying the intimate nature of funerary rites at refugee cemeteries in Greece, illustrating how funerary practices themselves become governmental technologies for rationalizing violent deaths at sea, circumscribing the political recognition of migrants as something that is often only granted posthumously.

“El Velador” (The Night Watchman)—(2011)—Natalia Almada

Night after night, Martin watches over the extravagant mausoleums of Mexico's most notorious drug lords like a guardian angel. Set in a massive, labyrinthine cemetery in the hours between dusk and dawn, *El Velador* (The Night Watchman) is a peaceful mediation on violence. Natalia Almada's haunting documentary reminds us that even today, during the turmoil of Mexico's bloodiest conflict since the revolution, ordinary life persists.

“La Tierra Los Altares” (Earth Altars)—(2023)—Sofia Peypoch

Sofía returns to the site of her kidnapping. Amid the darkness and silence, her hands search underground for traces of a buried memory.

Others replicate this chimerical gesture.

The earth is an immutable witness that refuses to forget.

DAY 2

Septembre Amer (Bitter September)—(2022)—Sofia Farantatou

After the assassination of the Greek-American LGBTQ activist, Zak Kostopoulos, his childhood friend Sophia Farantatou, returns to Greece and finds herself stuck in a dead end. The video of the assassination shot from a passer by, plays on replay in all the national TV channels. Between the media storytelling and her own archive footage from her friend, Sophia has no choice but to isolate and reflect on the meaning of memory. Only time can give her the space to grief and face the absence of her friend.

Meres Kai Nyhtes tis Dimitra K. (Days and Nights of Dimitra K.)—(2021)—Eva Stefani

A portrait of a woman; a portrait of a city. Fifty-eight-year-old Dimitra, a.k.a. Elli, head of the Union of Greek Sex Workers, has been working in the business since her early twenties. She is the former owner of one of the oldest brothels in Athens. In 2014, due to the economic crisis, Dimitra was forced to shut her business down. Filmed over a period of eight years, the film documents an exploration of Dimitra's life before and after the closure of her brothel, while offering insights into the hardships of living as a sex worker in Greece.

“Witnessing, Suffering, and Inter-Species Intimacy in Ciudad Juarez’s Animal Protection Activists.” Iván Sandoval-Cervantes

Since the beginning of the so-called “war on drugs” in 2006 in Mexico, Ciudad Juarez has experienced a dramatic rise in abandoned and abused animals. This rise has been explained by the ongoing spectacular and sporadic violence in the city. Violence is certainly evident in the lives of pet and street animals, reflected in the stories told by animal protection activists and by the number of animal abuse cases filed recently. Animal protection activists rescue and give shelter to cats and dogs, in makeshift shelters or in their own homes. As these animals increasingly occupy their homes, activists' lives also change through the emergence of inter-species intimacy. Here, I approach intimacy as a form of closeness that emerges through day-to-day interactions, not only transforming social relationships but also the framework through which social relationships are created and interpreted. This presentation addresses how witnessing the effects of violence against animals in Ciudad Juarez has led animal protection activists to engage in inter-species intimacy. This inter-species intimacy redefines how activists see themselves as persons, redirecting their attention and practices of care, transforming their understandings of their social relationships and of the world around them. Although this inter-species intimacy often begins with a relationship between one non-human animal and a human, it encompasses non-human species (in this case, dogs and cats) transcending individual specimens and, sometimes, even species (extending to all non-human animals in general). This inter-species intimacy emerges in a specific political context, but its politics are often ambivalent and opaque.

“Under the Shadow of Tromonómos: Horrific Intimacies in the Trial of Golden Dawn.”

Yiorgos-Evgenios Douliakas

On 18 September 2013, Golden Dawn (GD) member Yiorgos Roupakias murdered anti-fascist rapper, Pavlos Fyssas (Killah-P) triggering the longest trial of fascist criminality since Nuremberg. In accordance with GD's request for privacy, the proceedings could not be recorded on sound/video, leading to alternative mediations of the trial which included drawings, live-tweeting, and the theatrical adaptation of the speech of the lawyer Thanassis Kambayannis entitled *With the Bees or With the Wolves*. The civil litigation argued that GD was a criminal organization under Article 187 of the Criminal Code, rather than 187A. The latter, known in Greek as *tromonómos*, has a troubling history of functioning exclusively as a tool for the persecution of leftists, branding bodies of political dissonance as fear-provoking and dangerous. In the first part of my presentation, and against the background of *tromonómos*' persecution of Greek leftists and the political violence it enacted upon their bodies, I examine how the use of Article 187 by the civil litigation de-legitimized counter-terrorism legislation, not only by avoiding shoehorn equivalences, but also by ceasing the perpetuation of controversial jurisprudence such as that of 187A. In the second part, I will focus on one of the alternative ways of disseminating the trial through Kambayannis' adaptation to address the horrific intimacies that manifested in the theatrical space. Alongside the history of 187A in Greece, I examine how affects usually associated with persecution, such as fear, might instead become tools of solidarity, emancipation, and re-politicization, contributing to efforts for new forms of spatial justice.

“The Cult of Last Resort: A Family's Witness Story of Enduring Violence in the Mexico-US Border.”

Pedro Noé Morales

Starting from the notion of “Minima Ethnographica” (Jackson:1998), my presentation challenges the anthropological notion of finding a balance between theory and lived experience when over-engaging in reflexive approaches. Based, in part, on my years as an abandoned street child who witnessed firsthand the ‘intimacies of violence’ in Juarez, Mexico, this paper insists on the need for more attention to the intersubjective modality over the objective assessment of sustained forms of violence in the borderlands. Listening to the testimonies of Mexicans whose intimate knowledge of sustained, multiple forms of violence shows that they live with a pervasive outrage at the failures of local church, government, and traditional spiritual practices. The case to be presented is a family example of what people in Juárez, Mexico, routinely endure-kidnappings, unsolved murders, and bodies hanging over bridges and scattered across the city. When prayers to the traditional divine, intimate caretaker of the traumatized (La Virgen de Guadalupe) go unanswered, only the saint of death seems to offer meaning and relief to the afflicted. We see how innocent children, to escape a sicario, are moved nightly to temporary family safehouses; they witness countless pink crosses representing thousands of victims of unresolved femicide; and pass by abandoned buildings used for human trafficking, torture, and rape. They and their families scream for justice to deaf ears. The story is part of a collection of testimonies I've collected over a decade testing Jackson's approach. The unwritten stories of violent intimacies in my borderlands are more complex and painful than the reflexive perspectives tell us.

“Flesh Materiality, Violent and Affective Intimacies, and Gendered Political Subjectivities in the Aftermath of the Greek Junta.” Katerina Stefatos

Drawing on archival research, testimonios, and interviews with Greek former political prisoners, this talk explores how the self is (re)constructed in the context of sexual and political torture. Is the sexualized, abjected, and bruised female or feminized body the agent of her agony and annihilation as Elaine Scarry argues in *The Body in Pain*? Considering the Foucauldian and Butlerian theories of the body as a discursive site, I am contemporaneously interested in the materiality of the flesh, as analyzed by Bakare-Yusuf, and both violent and affective, intimacies experienced during and after the fall of the military regime. The gendered body becomes a locus of state power and subjection, where the prisoner's political subjectivity is negated through sexualization and gendered “nakedness.” However, these very gendered, heterosexist, and racialized markers also allow for political agency, intimacy, and the reclaiming of the

body in pain. Within these feminist genealogies and pedagogies of terror, the body becomes not only a container of violence, dehumanization, and sexualization, but also a site of pleasurable intimacies and reimagined, quotidian affective archives, as theorized by Veena Das and Ann Cvetkovich.

“The Intimacies of Violence for Mexico City Transfeminista Activists.” Sarah Luna

This paper examines the intimacies forged by both consensual and nonconsensual forms of violence for transfeministas in Mexico City. Mexican feminist philosopher Sayak Valencia’s definition of transfeminismo emphasizes the Latin American context in which it arose and argues that because cis women, trans women, and sexual and gender dissidents are all targets of violence (including murders, rapes, and disappearances) by a necropolitical heteropatriarchal cisgender system, they should be political allies (Valencia and Zhuravleva 2019). Further, they seek to combat not only violence based on gender but also who claim that the gender binary itself is a form of violence that works in mundane and intimate ways. Experience of violence from the gender system creates intimacy among transfeministas and is part of the “shared substance” forging kinship among them. Transfeministas not only fight the violence of the outside world but also the exclusions of mainstream feminist and lesbian movements, and they embrace and use as tools many of the techniques and tools that TERFS and SWERFs define as violence, practicing BDSM, making postpornography, manufacturing dildos, and centering sex workers and trans people in their feminism. Based upon ethnographic research in Mexico City in 2021-2024 among activists, artists, and pleasure pedagogues, this talk centers the critical pleasure activism of Latin American transfeministas who make pleasure a communal value that lubricates the frictions of violence from within and outside of lesbian and feminist movements. Their community is sustained in part through practicing consensual forms of violence as well as sublimating violence (both from the outside world as well as the community’s practices) into pleasure and intimacy.

BIOS

Natalia Almada is a Filmmaker, & Assistant Professor in the Documentary Film and Video Program, Stanford University. 2012 MacArthur “Genius” fellow and two-time recipient of the Sundance Documentary Directing Award for *El General* in 2009 and *Users* in 2021 Natalia Almada’s directing credits include—*Todo lo demás* (New York Film Festival 2016), *El Velador* (Cannes Director’s Fortnight 2011), *Al Otro Lado* (Tribeca 2005) and *All Water has a Perfect Memory* (Sundance 2002). She lives in Mexico City and San Francisco.

David Carrasco Neil L. Rudenstine Professor of the Study of Latin America is a Mexican American historian of religions with particular interest in Mesoamerican cities as symbols, and the Mexican-American borderlands. His studies with historians of religions at the University of Chicago inspired him to work on the question, “where is your sacred place,” on the challenges of postcolonial ethnography and theory, and on the practices and symbolic nature of ritual violence in comparative perspective. Working with Mexican archaeologists, he has carried out research in the excavations and archives associated with the sites of Teotihuacan and Mexico-Tenochtitlan resulting in *Religions of Mesoamerica*, *City of Sacrifice*, and *Quetzalcoatl and the Irony of Empire*. An award-winning teacher, he has participated in spirited debates at Harvard with Cornel West and Samuel Huntington on the topics of race, culture, and religion in the Americas. He also directs the Moses Mesoamerican Archive and Research Project at Harvard University.

Yiorgos-Evgenios Douliakas is a PhD candidate at the Amsterdam School for Cultural Analysis and a Lecturer at Leiden University, where I teach courses on Literature and Law. His PhD project examines the trial of Golden Dawn as a theatre of justice, focusing on the relations between law, the senses, theatricality, and the media. Apart from that, he is very much interested in the literary tradition and the music of minorities in the Northern Greek/Balkan borders, in the history of brigandry around Mt. Olympus, and in the history of counter-terrorism legislation in Greece. In his free time, he translates contemporary American poetry for the Greek literary journal *Hartis*.

Sophia Farantatou Born and raised in Athens, Sophia Farantatou comes from a family that carries the history of contemporary Greece on its shoulders. From the side of the father, sailors, from the side of the mother, partisans who fought against the Nazis. She did her first bachelor in sociology in Greece before leaving for Paris where she discovered her passion for documentary filmmaking. Influenced by the work of Nicole Brenez and fan of human sciences, she went to the Sorbonne before joining the Beaux-Arts of Marseille. In 2020, the cinema department of HEAD art school in Geneva, discovered his work about Zak Kostopoulos and proposed her to join the school to finish her film project. She finished her diploma film with the congratulations of the Jury. Currently, she moves between Marseille, Paris and Geneva, in full preparation of her first feature film.

Michael Herzfeld is Ernest E. Monrad Professor of the Social Sciences Emeritus in the Department of Anthropology at Harvard University; IAS Visiting Professor of Critical Heritage Studies Emeritus, Leiden University; and a member of the doctoral program in Beni Culturali, Formazione e Territorio, University of Rome “Tor Vergata.” Author of thirteen books (most recently *Subversive Archaism: Troubling Traditionalists and the Politics of National Heritage*, 2022 and *Lo Stato nazione e i suoi mali*, 2024) and numerous articles and reviews, and producer of two ethnographic films, he has served as editor of *American Ethnologist* (1995-98) and *Journal of Modern Greek Studies* (2023-24), and has just joined the editorial collective of *HAU: Journal of Ethnographic Theory*. He is also editor-at-large (responsible for “Polyglot Perspectives”) at *Anthropological Quarterly*, and is co-editor of “Asian Heritages” (Amsterdam University Press) and “New Anthropologies of Europe” (Berghahn). His research (primarily in Greece, Italy, and Thailand) has addressed historic conservation and gentrification, the dynamics of nationalism and bureaucracy, crypto-colonialism, and the ethnography of knowledge.

Myriam Lamrani is a visual anthropologist of Moroccan, Portuguese, and Spanish heritage. She is a Marie Curie Skłodowska Fellow (2021–2024) in the departments of Anthropology at Harvard and Panteion University of Social and Political Sciences. She has studied Art History and Archaeology at Université Libre de Bruxelles and holds a PhD degree in Social Anthropology from University College London. Her current research focuses on national and community uses of political and religious images, especially in Greece and Mexico. She has most recently published in *American Ethnologist*, *The Cambridge Journal of Anthropology* and *Anthropological Quarterly*. In 2019, she was a recipient of the Royal Anthropological Institute’s J.B. Donne Essay Prize on the Anthropology of Art. Her first monograph, *The Intimacy of Images. Saints, Death, and Devotion to La Santa Muerte in Oaxaca* is coming out this spring (University of Texas Press 2025).

Sarah Luna (she/they) is an Associate Professor in the Department of Anthropology and the Director of the Women’s, Gender, and Sexuality Studies Program at Tufts University. Her book, *Love in the Drug War: Selling Sex and Finding Jesus on the Mexico-US Border* (University of Texas Press 2020), was awarded the 2020 Ruth Benedict Book Prize by the Association for Queer Anthropology, the Gloria E. Anzaldúa Book Prize by the National Women’s Studies Association, and the Best Book in Social Sciences Prize by the Mexico Section of the Latin American Studies Association. She is currently working on her second book manuscript, tentatively titled *Scissoring and Bullets: Transfeministas Lubricating Violence with Pleasure Pedagogy in Mexico City*.

Pedro Noé Morales is a researcher at the Moses Mesoamerican Archive at Harvard University, a Head Instructor at Harvard's Division of Continued Education, an opinion writer for Native News Online, and a Teaching Fellow at the Department of Anthropology and the Harvard Divinity School, where he focuses on Ancient Mesoamerican Cultures and Societies, the Comparative Study of Religion, and the evolution of religious practices in the Latino-Diaspora in Latin American and within the United States.

Associate Professor **Neni Panourgíá** is the Academic Adviser at the Justice-in-Education Initiative at Columbia University where she teaches in the New York prison system. She works at the nexus of history, politics, and the apparatus of discipline focusing on the multi-valence of confinement. Her *Fragments of Death, Fables of Identity. An Athenian Anthropography* and *Dangerous Citizens: The Greek Left and the Terror of the State* have received the Victor Turner Prize for Ethnographic Writing, the Edmund Keeley Book Prize in Modern Greek Studies, the PROSE Award, The Chicago Folklore Prize, and the International

Society for Ethnohistory Prize. She has edited *East of Attica 1930-1997*, “COVID-19: Auto-ethnographies of Incarceration,” and co-edited, with George Marcus, *Ethnographica Moralia. Experiments in Interpretive Anthropology*.”

Wil G. Pansters is Professor of Social and Political Anthropology of Latin America at Utrecht University. Between 2008 and 2018 he held a special chair in Latin American Studies at the University of Groningen and directed its Mexican Studies Center. He has been a research fellow at El Colegio de México, the University of Oxford, the University of Warwick, the KU Leuven, and held the Friedrich Katz Chair at the Universidad Autónoma de Ciudad Juárez. He has done ethnographic and historical research in Mexico and published widely about political culture, caciquismo, state-making, drug trafficking, violence, popular religiosity, and the search for justice from below. His most recent publications include *Histories of Drug Trafficking in Twentieth-Century Mexico* (ed., 2022, with B.T. Smith), *La Santa Muerte in Mexico. History, Devotion, Society* (ed., 2019). He frequently comments on Mexican affairs in (inter)national media. In 2011 he received the Orden del Águila Azteca from the Mexican government.

Sofía Peypoch (Mexico, 1994) is a visual artist that combines film, photography, poetry, sculpture and found objects. Her practice resides at the interstice between personal memory and collective thought. Her production schemes have always been independent, and respond to the conditions that the project demands, without the need to subject the film to processes pre-established by an industry. This has allowed her to explore the forms and languages that construct her work in a free and intuitive way. Her debut documentary, *earth altars*, premiered at DOCLISBOA, where it won Best Film of the International Competition and Best Feature-Length Film. The film has been presented at festivals in Madrid, the United States, Venezuela, Colombia, Finland and in Mexico at FICUNAM, as part of the AHORA MEXICO competition, where it won the Silver Puma Award for Best Mexican Film.

Pantelis Probonas is a journalist and a PhD candidate in Social Anthropology at the University of Thessaly. He is working on a multi-sited ethnography about the politics of death and the disposal of refugees' dead bodies at the EU frontier, supported by the Greek State Scholarships Foundation. Theoretically, he is mostly interested in the body, politics of life and death, institutions and citizenship, borders and borderlands. He's a member of the Pelion Summer Lab (PSL) for Cultural Theory and Experimental Humanities initiative and a founding member of the Greek Association of Social Anthropologists.

Meztli Yoalli Rodríguez Aguilera (She/They) was born and raised in Puebla, Mexico. They are an Assistant Professor in Latin American and Latino Studies at DePaul University. They received their Bachelor's in Cultural Anthropology at Universidad de las Américas, Puebla, and a master's in Social Anthropology at the Center for Research and Advanced Studies in Social Anthropology (CIESAS) in Mexico City. Dr. Yoalli Rodríguez earned their PhD in Latin American Studies at The University of Texas at Austin. They are a member of the Decolonial Feminist Network in Mexico. They were awarded the 2021 National Women Studies Association and University of Illinois Press (NWSA/UIP), First Book Prize. Their book manuscript (under contract with University of Illinois Press) is titled tentatively “Grieving Geographies, Mourning Waters: Race, Gender, and Environment on the Coast of Oaxaca, Mexico. They have published in both Spanish and English texts about ecological grief, mestizaje, anti-colonial thinking, and decolonial feminism in Latin America, particularly in Mexico.

Katerina Rozakou is Assistant Professor of Social Anthropology at Panteion University of Social and Political Sciences (Athens, Greece). Her research interests include the state, bureaucracy, humanitarianism and migration with a focus on Greece. In her monograph *Out of 'love' and 'solidarity': volunteer work with refugees in early twenty-first century Athens* (2018, Alexandreia, in Greek), she explored the construction of volunteerism in terms of moral citizenship and the political potential of sociality in the relationships between solidarians, volunteers and refugees. Later, during her research on deportation and illegalized migration, she ethnographically studied the bureaucratic processes of registration and migration control, practices of “soft deportations” and resistance to the migration and border regimes. The processes and multiform practices through which power is exercised, the question of

agency, the interweaving of state/intra-state/non-state/private actors and the ways in which the state, citizenship and sovereignty are reconfigured, are some of the core themes that run through her research. **Iván Sandoval-Cervantes** is a cultural anthropologist from Ciudad Juarez. He is currently an associate professor of anthropology at the University of Nevada, Las Vegas (UNLV). He is author of *Oaxaca in Motion: An Ethnography of Internal, Transnational, and Return Migration*, published by University of Texas Press in 2022 and the recipient of the Prize for Exemplary Cross-Field Scholarship from the General Anthropology Division for the article: "Uncertain futures: The Unfinished Houses of Undocumented Migrants in Oaxaca, Mexico" published in *American Anthropologist*. His current research project focuses on legal and political aspects of animal protection activism in Mexico, more specifically in Ciudad Juarez. The results of this research have been published in *Sapiens* and in *Cultural Anthropology*. He was a Visiting Research Fellow at the Animal Law and Policy Program at Harvard Law School in 2022-2023.

Eva Stefani is a film director and visual artist. She has directed 36 short experimental films and observational documentaries, such as *The Box*, *What time is it*, *Acropolis*, *Athene*, *Days and Nights with Demetra K*. Her films have been screened and awarded in international festivals (Cinema du Reel, Oberhausen, Idfa, Europe autour de l' Europe etc) and she has participated in international exhibitions , such as Documenta14 and the Venice Biennale 2019. She is a professor in the Department of Communication and Media at the School of Communication and Media at the University of Athens. She has published two books on documentary 10 *Texts for Documentary*, *Documentary*, *The Game of Observation*) and a book of poetic prose, *Finn's Hair*. She studied Political Science in Athens and film in Paris (Ateliers Varan), New York (New York University) and London (National Film School). Her Ph.D. dissertation is on ethnographic cinema. She has just completed her last feature film *Bull's heart*.

Katerina Stefatos (PhD) is a lecturer at the Rhode Island School of Design and the City College of New York. She has co-edited a volume titled *Gender Violence in Peace and War: States of Complicity* (Rutgers University Press, 2016) and has published articles on gender-based and state-sponsored violence during the Greek Civil War and the military dictatorship, as well as the aftereffects of torture and political incarceration within transitional contexts. Stefatos' research and teaching focus on the gendered experiences of political incarceration and sexual torture, prison narratives, and affect theory. Her current book project, "*Flesh Politics & Radical Friendships: Disability, Aging, and Political Grief in the Aftermath of State Terror*," explores the stories of women who were political prisoners and dissidents during the dictatorships in Greece and Argentina. The book examines their complex navigations of aging, sexuality, disability, and motherhood as they reclaim their political identities and revisit the radical potentialities of female friendship and solidarity.