

Through, From, To Latin America Networks, circulations and artistic transits from the 1960s to the present

WORKSHOPS

Faculdade de Ciências Sociais e Humanas
Universidade NOVA de Lisboa
29 November 2017

If you are interested in participating in one or more workshops, please, send an e-mail to americalatinaconferencia2017@gmail.com

Workshop 1 & 2 is limited to 10 participants.

Room : Multiusos 1, ID building

WORKSHOP 1

10h30- 13h00

"É possível descolonizar práticas curatoriais?"

Workshop com Cristiana Tejo, curadora independente

Language : Portuguese

Registration fee: 20 euros

Cristiana Tejo é curadora independente, doutorada em Sociologia (UFPE). Organiza juntamente com Kiki Mazzuchelli a Residência belo jardim, no Agreste de Pernambuco. Foi co-fundadora do Espaço Fonte – Centro de Investigação em Arte (Recife) e curadora do Projeto Made in Mirrors, que envolveu intercâmbio entre artistas do Brasil, China, Egito e Holanda. Foi coordenadora-geral de Capacitação e Difusão Científico-Cultural da Diretoria de Cultura da Fundação Joaquim Nabuco e co-curadora do 32º Panorama da Arte Brasileira do MAM – SP, com Cauê Alves. Foi Diretora do Museu de Arte Moderna Aloísio Magalhães, curadora de Artes Plásticas da Fundação Joaquim Nabuco (2002-2006), Curadora do Rumos Artes Visuais do Itaú Cultural (2005-2006), Curadora visitante da Torre Malakoff (2003 – 2006) e curadora do 46º Salão de Artes Plásticas de Pernambuco (2004-2005). Foi curadora da Sala Especial de Paulo Bruscky na X Bienal de Havana, co-curou Brazilian Summer Show – Art & the City (Museu Het Domein, Holanda, 2009) com Roel Arkenstein, Futuro do Presente (Itaú Cultural, 2007) com Agnaldo Farias e Art doesn't deliver us from anything at all (ACC Galerie, Weimar, 2006). Participou de diversas comissões de seleção e de premiação, entre elas: Bonnefanten Contemporary Art Prize 2014 (Maastricht, Holanda), Videobrasil 2013, Solo Projects – Focus Latin America (ARCO Madri, 2013), Rumos Artes Visuais da Argentina (júri internacional, 2011), Salão de Goiás, Salão Arte Pará, do Programa BNB Cultural, Situações Brasília, entre outras. Lecionou História da Arte nas Faculdades

Integradas Barros Melo por 8 anos onde também coordenou o Bacharelado em Artes Plásticas (2008-2009). Publicou Paulo Bruscky – Arte em todos os sentidos (2009), Panorama do Pensamento Emergente (2011) e Salto no Escuro (2012). Foi organizadora do livro Paulo Bruscky – Arte e multimeios (2014) e Cinco Dimensões da Curadoria (no prelo). Contribui regularmente com as revistas Select (Brasil) e Terremoto (México). Vive e trabalha entre Recife e Lisboa.

WORKSHOP 2

15h-17h30

Workshop com a artista Maria Thereza Alves

Language : Portuguese

Registration fee: 20 euros

Maria Thereza Alves, Artist, Berlim (1961, Brazil, lives in Germany)

Some exhibits: Sharjah Biennial 13, São Paulo Biennale (2016 and 2010), CAAC, (solo) Sevilla; MUAC, (solo) Mexico City; MAMAM, Recife; 8th Berlin Biennale, DOCUMENTA(13), Taipei Biennale; MAC, Marseilles; Maison Rouge, Paris; National Gallery of Canada, Guangzhou Triennale; Manifesta, Trento; Arnolfini Center for Contemporary Art in Bristol, Tamayo Museum, Mexico City; Fondazione Sandretto, Torino; Berlin Film Festival; Kunsthalle, Basel; San Francisco Art Institute; Liverpool Biennale; Palais Tokio, Paris; Central Space Gallery, London; Temistocles 44, Mexico City; Casa del Lago, Mexico City; New Museum, New York; La Estacion Gallery, Cuernavaca; Mexico, Minor Injury Gallery, New York; Kenkeleba Gallery, New York.

Upcoming: Slow Violence: Tracing the Anthropocene History, Kunsthall Charlottenborg in Copenhagen; Frestas Trienal 2017: Entre Pós-Verdades e Acontecimentos / Between Post-truths and Events. Sorocaba, São Paulo State, Brasil 2017; A Botany of Colonization, Sheila C. Johnson Design Center, (solo), New York; Verschwindende Vermächtnisse: Die Welt als Wald, Centrum für Naturkunde, Universität Hamburg; Survival Kit 9, Latvian Centre for Contemporary Art; Carry Forward, KW Art Gallery, Ontario, Canada; 4.543 billion. The matter of matter. CAPC / musée d'art contemporain de Bordeaux, France 2017-2018. Alves has been awarded the Vera List Center Prize for Art and Politics for 2016-2018, New York.

For further information see: www.mariatherezaalves.org

WORKSHOP 3

18h – 19h

Les sud-américains de Paris. Visual arts, cosmopolitanism and Latin American identity during the 1960's

Workshop with Isabel Plante, PhD, Researcher of the National Council of Scientific and Technical Reserches (CONICET) at the Institut for High Social Studies, Universidad Nacional de San Martín (IDAES-UNSAM), Argentina

Language : English

Free

*Isabel Plante is a researcher of the National Consejo de Investigaciones Científicas y Técnicas (CONICET) at the Institut for High Social Studies, Universidad Nacional de San Martín (IDAES-UNSAM), Argentina. Her doctoral thesis was published in Argentina in 2013 as *Argentines of Paris. Art and cultural travels during the sixties*. Her PHD dissertation and current investigation focus on international art exchanges, cultural identification and geographical migrations of artists and visual productions during the 1960' between Paris and South-American metropolis, such as Buenos Aires.*

WORKSHOP 4 - SESSION CANCELED-

19h00- 20h00

Marginalia: A Panorama of Chilean Art and Historiography at the Turn of the Century

Workshop with Carla Macchiavello

Language : English

Free

Carla Macchiavello is an Assistant Professor in Art History at the Borough of Manhattan Community College, CUNY, New York. Originally from Chile, she received a PhD in Art History and Criticism from Stony Brook University in 2010 and worked as Assistant Professor in Art History (2010-2014) at Universidad de los Andes, Bogotá, Colombia. Her work centres on Latin American contemporary art with a focus on Chilean art; networks of solidarity and resistance; migrant identities in video art and documentary practices; appropriation and neocolonial violence; intersections between contemporary art and ecology; and the relations between art, politics, and performative practices.

*Her work has been published in various journals including *ArtMargins*, *Revista de Estudios Sociales*, *ERRATA#*, *seismopolite*, and *emisférica*, as well as catalogues and edited books. She has been twice recipient of the CEDOC Artes Visuales essay prize for "*Vanguardia de exportación: la originalidad de la 'Escena de avanzada' y otros mitos chilenos*" (2011) and "*Apropiaciones del sur del sur en el arte chileno de los noventa*" (2016), and has worked as independent researcher for the Museo de la Solidaridad Salvador Allende, publishing with it the essays "*Una bandera es una trama*" (2012) and "*Fibras resistentes: Sobre el/los/algunos Museos de la Resistencia*" (2016) on the international networks of solidarity and resistance that helped build the Museum in the 1970s and 1980s. She is currently completing her book on Chilean conceptual practices and territorial discourses during the military dictatorship (forecoming with *Metales Pesados*). She is part of the editorial committee of *Cuadernos de Arte* and co-edits the periodical *Más allá del fin/Beyond the End for Ensayos -a nomadic research program based in Tierra del Fuego, that brings together artists, social scientists, natural scientists, and local agents to engage in research and reflection on the political ecology affecting the archipelago.**

ORGANISATION



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