

## **Tue 03/29 2pm Opening Session**

What is the South Atlantic? In which way did the colonial experience contribute to the formation of an intercultural and transnational space? Which role did slavery play in the civilizing game and the project of modernity? Which identities can we locate, and which hybridisms have been formed within this context?

Often characterized by the difficulties surrounding its conceptual, anthropologic, geographical, or civilizing fixation, the South Atlantic will be the ample space of traffics and transits.

The post-colonial context has reconfigured exchanges between Brazil, Africa, and Portugal, and thus we must question the means of integration (or of exclusion?) with the rest of the world.

**Célestin Monga**, World Bank economist, author of *Nihilism and Blackness* | **Omar Ribeiro Thomaz**, Anthropologist and historian, professor at the Campinas State University | **Goli Guerreiro**, Anthropologist, author of “Terceira Diáspora: o Porto da Bahia”

## **5 pm Production and circulation of technology and imaginaries**

In today’s “globalized” world, the real processes of cultural interchange are just as significant as imaginary constructions of these exchanges on a symbolic plane. Can we speak of a trans-nationalization of material goods and symbolic values in the South Atlantic? What kind of networks among cultural professionals are there to support the creative economy within sectors such as the visual arts, cinema, science, design, fashion, theatre, etc.? How are these cultural productions characterized? Which imaginaries do we project onto this space?

**António Pinto Ribeiro**, Essayist, writer, program director of the Calouste Gulbenkian Foundation (Lisbon) | **Adélia Borges**, Curator for the 2010 Brazilian Design Biennial, design researcher | **Alessandra Meleiro**, Researcher, president of the Instituto Iniciativa Cultural [Institute of Cultural Initiative], São Paulo

## **Wed 03/30 2 pm Curatorship, traffic, mobility**

A considerable number of curators nowadays base their experience on mobility, thus enhancing interchange among an array of spatially distant artistic works. Contemporary African art – originating both in the continent and the diaspora –

has been an object of close attention by curators, program organizers, gallery owners, etc., becoming increasingly integrated into the world's art agenda. Similarly, Brazilian contemporary art seems to be finally leaving behind the peripheral status to which it had long been constrained.

What is the importance of the productions coming from these geographical and cultural contexts for today's art? Which steps have most contributed toward the construction of the space occupied by both Brazilian and African art today?

**Paul Goodwin**, Curator at Tate Britain (London), and for the Global Modernities conferences, Tate Triennial, 2009 | **Stina Edblom**, Researcher in African Contemporary Art, co-curator for the 2011 Gothenburg International Biennial of Contemporary Art (Sweden) | **Daniel Rangel**, Director of the IPAC Museums (Bahia), curator for 3 Pontes [Three Bridges] – Bahia and Angola

### **5 pm Spaces in the City**

By definition, the city is the spatial configuration of the articulation of time – past, present, and future –, an object of experience and identity. Cities and urban forms in Brazil and Angola are a result of procedures, methods, and techniques that can be identified with a common historical past tied to the Portuguese matrix. In addition to this colonial reality, we can also find live identity features connecting the different urban experiences, both regarding building tradition and the multiple and reciprocal senses of aesthetical learning and urban space construction.

In the contemporary world, an ample and systemic look over the city is indispensable. It is within this reality and this look that megalopolises with a global vocation and great projects coexist with the micro-scale of historical filigrees, vestiges, and traces that are being permanently updated.

**Ana Vaz Milheiro**, Doctorate by the School of Architecture and Urbanism at the University of São Paulo, author of *A Construção do Brasil: relações com a cultura arquitectónica portuguesa* [The Construction of Brazil: its Relationship with the Portuguese Architectural Culture] | **Ângela Mingas**, Professor of Architecture at the Lusíada University, Luanda | **Paola Bernstein Jacques**, Professor at the School of Architecture, Federal University of Bahia, author of *Estética da Ginga* [The Aesthetics of Swing]

### **Thu 03/31 2 pm Third Half**

An artist and two writers share their creation experiences in “contact zones,” spaces of permeability and mediation between the Brazilian, the Portuguese, and the Angolan memory, history, and identities.

How do myths, poetics, and languages survive?

**Alexandra Lucas Coelho**, Writer, journalist of the Público newspaper in Brazil, author of the blog “Atlântico Sul” | **Ondjaki**, Writer, author of *Quantas madrugadas tem a noite* [How many Dawns has the Night] and *AvóDezanove e o segredo do soviético* [Grandma Dezanove and the Soviet Secret], the latter awarding him the prestigious Jabuti Prize 2010 in the juvenile category | **Adriana Varejão**, Artist

### **5 pm Contemporary art in the South Atlantic? Images and strategies**

In today’s world, we witness the circulation of artists, institutions, objects, concepts, and contracts involving a globalized contemporary art. The pertinence of these fluxes in the South Atlantic is something that could be proposed as a topos of today’s world. What are the characteristics of this context?

We can see that a certain number of cultural ideas, projects, programs, and policies – both public and private – are developed alongside the structuring of the artistic field in nations situated within this “territory,” not only aiming at the production of a common meaning, but also of a strategy for their insertion into contemporaneity. Which factors differentiate this artistic and semantic patrimony? Which images, which visual culture, which notions or signifiers have creators been exploring through their work? How does the artistic production reckon with both tradition and innovation?

**Roberto Conduru**, Art historian, essayist, and professor at the Art Institute, State University of Rio de Janeiro | **Claire Tancons**, Curator, Carnival and contemporary art researcher, associate curator for Prospect. 1 New Orleans | **Afonso Luz**, Art critic, philosopher, former director of the Secretariat of Cultural Policies of the Ministry of Culture, Brazil