Knowledge Entanglements: Beyond Abyssal Thinking
Symposium

Wednesday, July 11, 2018
daadgalerie_studio

Program

6pm Bettina Klein / Florencia Portocarrero
Welcome / Introduction

6.30pm Sharon Lerner
Expanded Narratives: On MALI’s Contemporary Art Collection
(video presentation)

7pm Manuela Moscoso
ZARIGUEYA / OPPOSOM

7.30pm Break

7.45pm Louidgi Beltrame
Mesa Curandera, an experiment with a Peruvian healer

8.15pm María Iñigo Clavo
If we could write art history without names, by the hand of (Brazilian) people?

The program Curators in Residence: Curating Connections is an initiative of the foundation KfW Stiftung and the DAAD Artists-in-Berlin Program. It seeks to stimulate intercultural dialogue by providing one emerging curator per year from Latin America, Africa, the Middle East, and Asia with the opportunity to spend six months in Berlin. Besides encouraging high-level networking, research and critical reflection, the program facilitates interdisciplinary encounters between the guests of the DAAD Artists-in-Berlin Program and the Berlin cultural scene. Previous grant holders include Zasha Colah (Mumbai), Dana Whabira (Harare), and Mustafa Hussain Shabbir (Singapore); the upcoming grant holder is Kwasi Ohene-Ayeh (Accra).

Cover image:
Louidgi Beltrame, El Ave y el Jaguar, 2018, colored pencils on paper.
Courtesy the artist and Philippe Jousse Gallery.

Conceived by Florencia Portocarrero,
curator in residence of the program Curating Connections
organized by KfW Stiftung and DAAD Artists-in-Berlin Program
The struggle for global social justice must be a mestizaje functioning as a form of social relationship, and therefore, formed by such knowledge. In the case of the indigenous peoples of Latin America, De Sousa Santos continues, colonialism has an epis- temological layer that continues to be a blind spot and aesthetic quality, while suppressing non-scientific forms of knowledge and, at the same time, the subaltern social groups whose social practices were in- formed by such knowledge. In the case of the indigenous people of Latin America, De Sousa Santos continues, their indigenous was the other side of genocide during colonial times.

In the late-eighteenth and early-nineteenth centuries, after the independence of Latin America, new nation-states promoted mestizaje—the merger of races and cultures—as a strategy for finally overcoming colonialism. However, the truth is that the apparent end of colonialism during the mid-twentieth century, and the crisis of modern values and global ecological disaster have given rise to a renewed interest in indige- nous knowledge as a tool for both questioning Western thought and imagining a post-capitalist future.

For the symposium curators, Florencia Portocarrero and Sharon Lerner, the artist Louidgi Beltrame and theorist Maria Ilígo Clavo will take Latin America as a point of departure for reflecting on global concerns such as the different types of colonialism, and knowledge to the ex- pression of an archaic form of irrationality or superstition that hindered modernization and national unity. The future, it seemed, belonged to the West and its distinctive notion of progress and civilization. Today, after years of neglect, the crisis of modern values and global ecological disaster have given rise to a renewed interest in indige- nous knowledge as a tool for both questioning Western thought and imagining a post-capitalist future.

Florencia Portocarrero is a researcher, writer and curator based in Lima. She received her BA in clinical psychology at the Catholic University of Peru, where she also earned an MA degree in psych- oanalytic theory. From 2012–2013, she participated in the De Appel Cur- torial Program in Amsterdam and in 2015 completed an MA in contemporary art and curatorial studies at the University of London. Portocarrero’s writings on art and culture regularly appear in con- temporary art magazines such as Atlantis (London) and Arte al Revés (Buenos Aires). In Lima, she works as a public program curator at Proyecto AMLO and is a co-founder of Bisagra, one of the few independent art spaces in the city. She recently edited Videos From This Woman: Performance Documentation 1997–2010, a monograph on the work of the artist Elena Tejada- Herrera.

Sharon Lerner is the curator of Contemporary Art Collection at Museo de Arte de Lima (MALI) and she was also an independent curator for the transit group Museo de Arte de Lima (MALI). She received her MA in Curatorial Practice from the Institute of Contemporary Art (ICA) in London. In 2010, she was invited to curate and research at the Watts Institu- te’s Contemporary Art Program. She also held positions at the Kadist Art Foundation in San Francisco. Lerner is co-author of Corpus fragmen- tadaccciones in Lima 1966–2000, published in the institutional show Artistic Forms of the Americas 1960–2000 (Museo del Barrio, New York). She has written numerous essays, Arte en Lima 1980–2006 (Fun- dación Wiese, 2007). She is currently a member of the curatorial team in charge of Memories of Underdevelopment, an exhibition project which is part of the initiative Pacific Standard Time if the Getty Foundation, organized by the MACO Santa Fe and Mexico City and MALI. Recently, Lerner has been appointed curator for the Peruvian section of ARCO Madrid 2019, in which Peru is a guest country.

Manuela Moscoso is a curatorial practitioner based in Paris. Her research focuses on coloniality, movements and debates surrounding the 12th Gwangju Biennale (2016), and at many other venues. In 2013, he took part in a film program curated by Apichatpong Weerasethalak for Sharjah Biennale 11, and participated in the research team for the exhibition “Shame and Curatorial Practices,” in collaboration with Museo National Centro de Arte Reina Sofia. She was a visiting fellow of Afterall Re- search Institute (ARI) (2017), a researcher for the AHRC project Meeting Margins: Transnational Art in Europe & Latin America 1950-1978, University of Essex and the University of London, and postdoctoral fellow at the University of São Paulo (FAPESP). She has written extensively for various publications including Afterall, Stedelijk Studies, Versión/sur, Conccinnitas, Revista de Occidente, Bilboquet.