

# GLOBAL ACADEMY II

## PECHA KUCHA PRESENTATIONS

### DAY 1 – SATURDAY 11/08/2018

6.30 pm

After the panel

***Beyond the binary: What (could) come(s) after North/South, colonial/postcolonial, Eurocentric/“global”?***

**Andrew Gayed**

PhD candidate in art history and visual culture;  
School of Art, Media, Performance and Design;  
York University in Toronto, Canada

***Methods to Global Art Histories:***

***Better Theorizing Transcultural Exchange***

Gayed investigates transcultural exchange within global narratives of “worlding,” and finds praxis for this method of inquiry within art historical research and museum exhibitions.

**Vanessa Gravenor**

Berlin-based artist; media studies,  
Berlin University of the Arts

***This Weapon Drags Like a Boomerang***

Since 2016, Gravenor has been tracing back a bullet that found her in the Paris attacks of 2015. In response to the conference’s desire to move beyond binaries, she presents her research and stills from a corresponding video. She discusses working with archives, propaganda material, and computer-generated images.

**Debbie Onuoha**

Ghanaian-Nigerian visual anthropologist,  
historian, and documentary filmmaker

***Lagos, Lagos***

This is a film about the shared oceanic histories between Portugal and Nigeria: “past-presenting” – to have the past engaged with the present.

**Iaroslav Volovod**

Curator, Garage Museum of Contemporary  
Art Moscow, PhD candidate at Moscow State  
University

***Articulating a Space for Transcultural Exchange:  
A Case of Russia***

How do we deal with entangled histories?

A curatorial case study of the Russian exhibition  
*Congo/Art Works: Popular Painting* at the Garage  
Museum of Contemporary Art in Moscow.

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# GLOBAL ACADEMY II

## PECHA KUCHA PRESENTATIONS

### DAY 2 – SUNDAY 12/08/2018

12.30 pm

After the panel

*(Re)writing (art) history now:  
who does it, how, and where?*

#### **Amara Antilla**

Assistant Curator Guggenheim Museum,  
International, Modern and Contemporary Art,  
New York

*The Research Network for Transcultural Practices  
in the Arts and Humanities (RNTP).*

Antilla describes the conditions that prompted the formation of RNTP and its activities over the past three years. These include establishing horizontal connections across disciplinary and geographical boundaries. How might transcultural approaches enable us to deconstruct, decenter, rethink, and transform Eurocentric apparatuses and discursive formations?

#### **Hira Nabi**

Media artist, Lahore, Pakistan

*What do the trees tell us?*

(video installation)

Nabi's project deals with nature and explores how decoding time and space might be experienced beyond anthropocentric frameworks across different parts of the world. She appraises the trees planted as part of the initial garden design during British colonial rule over Lahore (1849–1947) and how those shaped future tree plantations. Her work was presented at Lahore Biennale 01, 2018.

#### **Rachel Ashton**

Socially engaged artist, Aberdeen

#### **May Murad**

Artist, Gaza

*Walking without Walls*

A digital collaboration between artists Rachel Bride Ashton (Scotland) and May Murad (Gaza/Palestine) in which they shared landscapes, medicinal plants, and political walking.

#### **Cristiana Tejo**

Independent curator

#### **Kiki Mazzucchelli**

Independent curator, writer, editor specialized in Latin American art

*Belojardim artists residency*

In 2016, the curators Cristiana Tejo and Kiki Mazzucchelli were invited by Instituto Conceição Moura (the cultural department of the major South American car-battery company) to organize a long-term artist residency that could establish a relationship with the local community. The curators' primary challenge was how to create a residency that would not replicate the logic of cultural tourism. They present the questions, the process, and questions raised in the first two editions of Residência Belo Jardim (2017/18).

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