

MAUMAUS ESCOLA DE ARTES VISUAIS

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Maumaus Independent Study Program 2018

The 2018 Maumaus Independent Study Programme will run from 11 January to 27 July 2018. The intense programme (312 hours) is devised and organized by the art theorist and curator

Jürgen Bock (director of the Maumaus School and Residency Programme and its associated exhibition space Lumiar Cité).

The Programme is open to a maximum of fifteen participants (artists or art-related researchers or other professionals).

The programme is designed to encourage participants to analyse and develop their art practice in a stimulating, intellectually rigorous, yet informal environment. The programme creates a context for the internalisation of comprehension and knowledge through discussion and critical thinking.

Besides regular classes of critical studies and group discussion, seminars, workshops and lectures will offer insights and multiple perspectives on current thinking inside and outside – but always in relation to – the field of art and are devised by a range of internationally renowned artists/film makers such as **Manthia Diawara, Renée Green, Florian Hecker, Judith Hopf, Erica Love/João Enxuto, Willem Oorebeek, Christodoulos Panayiotou, Simon Thompson, Fredrik Vørslev** and **Emily Wardill**; art historians **Sabeth Buchmann, Helmut Draxler, Toni Hildebrandt, Elvira Dyangani Ose** and **Gertrud Sandqvist**; philosophers **Stefanie Baumann, Bojana Cvejić, Alberto Toscano** and **Giovanni Tusa**, sociologists **Avery F. Gordon** and **Marcel Stoetzler**; anthropologist **Filip De Boeck**; and cultural and political researchers **Ruth Wilson Gilmore** and **Manuela Ribeiro Sanches**.

Studio visits will allow the enrolled artists to discuss and develop their work through individual consultations with **Jürgen Bock, Willem Oorebeek, Elvira Dyangani Ose, Christodoulos Panayiotou, Gertrud Sandqvist, Simon Thompson, Fredrik Vørslev** and **Emily Wardill**.

(Changes may occur during the course of the programme)

Faculty and Lecturers of the Maumaus Independent Study Programme 2018

Director of the
Programme

Jürgen Bock is a writer, art critic and curator. He is the director of the Maumaus Independent Study Programme, Maumaus Residency Programme and its associated exhibition space Lumiar Cité. His numerous exhibitions include Allan Sekula *The Dockers' Museum* (Johann Jacobs Museum, Zurich, 2014 / La Criée, Rennes, 2012), Heimo Zobernig (Museo Nacional Centro de Arte Reina Sofía, Madrid, 2012) and Ângela Ferreira, *Maison Tropicale* (Portuguese pavilion, Venice Biennale, 2007). In 2008 he produced Manthia Diawara's film *Maison Tropicale* and in 2003 he curated the Harun Farocki Film Retrospective at VideoLisboa. Since 2004, he has lectured regularly at the Malmö Art Academy/Lund University. He published the book 'From Work to Text –Dialogues on Practice and Criticism in Contemporary Art' (Lisbon, 2002) and has produced artists' books such as 'Negotiations in the Contact Zone' (Renée Green, Lisbon, 2003) and 'TITANIC's wake' and 'Ship of Fools/The Dockers' Museum' (both Allan Sekula, Lisbon, 2003 and 2014). Jürgen Bock curated the conferences 'Contemporary Moments' (Centro Cultural de Belém, Lisbon, 2001) and 'The next revolution will not be funded' (Heinrich Böll Foundation, Berlin, 2012). He co-organized the conferences 'Modernities in the Making' (Maison de la Culture Doua Seck, Dakar, 2011) and 'Rethinking Cosmopolitanism' (Akademie der Künste, Berlin, 2013).

Art Practices

Manthia Diawara is a Malian writer, cultural theorist, director and professor of comparative literature and cinema at New York University (NYU). He is the author of *In Search for Africa* (Harvard University Press, 1998), *Bamako, Paris, New York (presence Africaine)* and *African Film: New Forms of Aesthetics and Politics* (Prestel, 2010). His many films include *Sembène Ousmane: The Making of African Cinema* (1994), *Rouch in Reverse* (1995), *Bamako Sigi Kan* (2002), *Maison Tropicale* (2008), *Negritude – A Dialogue between Soyinka and Senghor* (2015) and *An Opera of the World* (2017).

Renée Green is an artist and writer who lives and works in Cambridge (USA). She is a professor in the MIT Program in Art, Culture and Technology. Her work has been presented in a large number of solo exhibitions, including Yerba Buena Center for the Arts (San Francisco, 2010), Musée Cantonal des Beaux-Arts (Lausanne, 2009), Jeu de Paume (Paris, 2008), Kunstraum Innsbruck (Innsbruck, 2005), Portikus (Frankfurt am Main, 2002) and Wiener Secession (Vienna, 1999). Renée Green has also participated in many group exhibitions at such venues as UCLA Hammer Museum (Los Angeles, 2014), New Museum of Contemporary Art (New York, 2013), MOCA (Los Angeles, 2012), MoMA PS1 (New York, 2007), Whitney Museum of American Art (New York, 2004), MACBA (Barcelona, 2002) and Centre Georges Pompidou (Paris, 2002). She has participated in Manifesta (2008), Istanbul Biennial (2007), Sevilla Bienal (2006), Whitney Biennial (2004, 1993), Documenta 11 (Kassel, 2002), Berlin Biennial (2001) and Gwangju Biennial (1997). Her books include: 'Other Planes of There – Selected Writings' (2014), 'Endless Dreams and Time-Based Streams' (2010), 'Ongoing Becomings' (2009), 'Negotiations in the Contact Zone' (2003) and 'Between and Including' (2001).

Florian Hecker is an artist who lives and works in Kissing and Vienna. Notable among his numerous solo and group exhibitions and performances are: *Hinge*, Lumiar Cité (Lisbon 2012), dOCUMENTA (13) (Kassel, 2012), Nouveau Festival, Centre Georges Pompidou (Paris, 2012); Gothenburg International Biennial for Contemporary Art (2011, 2003); *Push and Pull, A two-day performance event*, Tate Modern (London, 2011), MMK Museum für Moderne Kunst (Frankfurt/Main, 2010) and *No night No day*, in collaboration with Cerith Wyn Evans, 53rd Venice Biennale (2009). In addition Hecker has an extensive discography with works released on labels such as Editions Mego, Pan, Presto?!, Rephlex, Warner Classics and Warp.

Judith Hopf is an artist who lives and works in Berlin. She has a diverse practice, which includes sculpture, installation art, graphic work, performance and film. She has presented her work in a large number of solo exhibitions,

including *Lumiar Cité* (2014), at the Grazer Kunstverein (2012), Badischer Kunstverein (Karlsruhe, 2008), Portikus (Frankfurt/Main, 2007) and Wiener Secession (Vienna 2007). Hopf has also participated in numerous festivals and collective exhibitions such as dOCUMENTA (13) (Kassel, 2012), Internationale Kurzfilmtage Oberhausen (2007) and the Bienal de la Habana (2003).

Erica Love/João Enxuto live and work as artists and researchers in New York. They collaborate on projects that focus on the art field, its systems of valuation, and the datalogical structure of exhibition spaces, institutions, and built environments. Enxuto received an MFA in Photography from RISD and Love holds BAs from Brown University in Economics and Visual Arts and an MFA from UCLA. Together they were fellows at the Whitney Museum Independent Study Program for 2012-2013. They have given talks, written essays, and exhibited at the Centre Pompidou, Whitney Museum of Art, the New Museum, Anthology Film Archives, Walker Art Center, Pratt Institute, Yossi Milo Gallery, Carriage Trade, Louisiana Museum in Denmark, and the Tamayo Museum in Mexico City.

Willem Oorebeek lives and works in Brussels. The main focus in his artistic production is the question of image and representation utilizing different printing processes, fully employing the printing procedure's inherent principles of juxtaposition and stratification in order to explore themes of repetition, multiplication, serialization and order. More recently he has had solo shows at the Galeria Quadrado Azul (Lisbon, 2014), A.VE.NU.DE.JET.TE - Institut de Carton (Brussels, 2012), Robert Miller Gallery (New York, 2011), Modern Art Gallery (Milan, 2011) and Culturgest (Lisbon, 2008). His group shows include: Grazer Kunstverein (2013), Generali Foundation (Vienna, 2011), Fundació Antoni Tàpies (Barcelona, 2011) and Hamburger Bahnhof (Berlin, 2009). He is co-organizer of the Wiels Residency Programme in Brussels.

Christodoulos Panayiotou lives and works between Paris and Limassol. His wide-ranging research focuses on the identification and uncovering of hidden

narratives in the visual records of history and time. Solo exhibitions of his work have been held at Point Centre for Contemporary Art, Nicosia, Cyprus; Moderna Museet, Stockholm; Casino Luxembourg; CCA Kitakyushu, Japan; Centre d'Art Contemporain de Brétigny, France; Museum of Contemporary Art, St. Louis; Museum of Contemporary Art, Leipzig; Kunsthalle Zürich and Cubitt, London (among others). He has also participated in a number of group exhibitions, including Museion, Bolzano, Italy; Berlin Biennale 8; Migros Museum, Zürich; DOCUMENTA 13, Kassel, Germany; CCA Wattis Institute for Contemporary Arts, San Francisco; Joan Miro Foundation, Barcelona; Witte de With, Rotterdam; Bonniers Konsthall, Stockholm; Philadelphia Museum of Art, Philadelphia; Ashkal Alwan Center for Contemporary Arts, Beirut. In 2015 Christodoulos Panayiotou represented Cyprus at the 56th Venice Biennial.

Simon Thompson is a British artist who lives and works in Brussels.

Fredrik Værsløv lives and works in Drøbak, Norway. He completed his studies at Malmö Art Academy and Städelschule, Frankfurt. He teaches at Malmö Art Academy and is also working as a curator in artist projects at KHIO (Oslo National Academy of Arts). Notable among his solo and collective exhibitions are: Andrew Kreps Gallery (New York), Museo Marino Marini (Firenze) STANDARD (Oslo), Le Consortium (Dijon), Kunst Halle Sankt Gallen, Lunds Konsthall, Moderna Museet (Malmö) and Centre Georges Pompidou (Paris). He is a founding member and Director of the independent exhibition space Landings in Vestfossen. His works can be found in various public and private art collections, including: Astrup Fearnley Museet (Oslo), Konstmuseum Malmö, Moderna Museet (Stockholm) and the Centre Georges Pompidou (Paris).

Emily Wardill lives and works in Lisbon. She has exhibited widely around the world, including her solo exhibitions at ARTES – Fundação Manuel António da Mota, Porto (2012–13); 'The National Gallery of Denmark, Copenhagen (2012); Badischer Kunstverein, Karlsruhe (2012); 'Windows broken, Break, Broke Together', de Appel arts centre, Amsterdam (2012);

‘Sick Serena and Dregs and Wreck and Wreck’, Contemporary Art Museum St Louis (2011) and Institute of Contemporary Arts, London (2007–08). She participated in the 54th Venice Biennale (2011) and in group exhibitions at Hayward Gallery, London; Witte de With, Rotterdam; Museum Moderner Kunst Stiftung Ludwig Wien, Vienna; and Museum of Contemporary Art, Miami. In 2010, Wardill was the recipient of the prestigious Jarman Award and in 2011 The Leverhulme Award.

Art History

Sabeth Buchmann is an art historian and critic who lives and works in Berlin and Vienna. She is Professor of History of Modern and Postmodern Art at the Academy of Fine Arts (Vienna). Together with Helmut Draxler, Clemens Krümmel, and Susanne Leeb she co-edits *PoLyPen*, a series on art criticism and political theory, published by b books, Berlin). Recent publications include: *Putting Rehearsals to the Test. Practices of Rehearsal in Fine Arts, Film, Theater, Theory, and Politics* (co-ed. with Ilse Lafer and Constanze Ruhm, 2016); *Textile Theorien der Moderne. Alois Riegl in der Kunstkritik* (ed. with Rike Frank, 2015); *Hélio Oiticica, Neville D’Almeida and others: Block-Experiments in Cosmococa* (with Max Jorge Hinderer Cruz, 2013); *Film Avantgarde Biopolitik* (ed. with Helmut Draxler and Stephan Geene, 2009); *Denken gegen das Denken. Produktion – Technologie – Subjektivität bei Sol LeWitt, Yvonne Rainer und Hélio Oiticica* (2007); *Art After Conceptual Art* (ed. with Alexander Alberro, 2006).

Helmut Draxler, born in Graz, Austria, lives in Berlin. He currently holds a position as a professor for Art Theory at the University for Applied Arts in Vienna. As an art historian and cultural theorist he has published extensively on the theory and practice of contemporary art. From 1992 to 1995 he was the director of the Kunstverein in Munich; from 1999 to 2012 Professor for Aesthetic Theory at Merz Academy. University for Art, Design and Media in Stuttgart, and from 2013 to 2014 he was Professor for Art Theory at the Academy of Fine Arts in Nuremberg. His recent research projects include a Theory of Mediation (the publication is in preparation) and a Philosophy of Flemish Art.

Toni Hildebrandt holds a PhD (Dr. phil.) with summa cum laude in Art History from the University of Basel (Advisors: Prof. Gottfried Boehm and Prof. Ralph Ubl). From 2010 to 2013 he was a Research Fellow at “eikones”, the NCCR Iconic Criticism at the University of Basel and a Member of “What Images Do”, an International Research Network established in collaboration with TU Delft, Kunstakademie Düsseldorf and The Royal Danish Academy of Fine Arts, Copenhagen, funded by The Danish Council for Independent Research, Humanities (FKK). He was a lecturer at the eikones Summer Schools 2011 (Image Practices) and 2012 (The Construction of Images). In 2013/14 he was nominated for a one-year Resident Fellowship at Istituto Svizzero in Rome. He is currently teaching as Assistant Professor at the Department of Modern and Contemporary Art History at the University of Bern. In the summer of 2015 he will be a Fellow at the Käte Hamburger Kolleg “Law as Culture”, the Center for Advanced Study at University of Bonn, where he will continue to work on a book project on the late Pier Paolo Pasolini.

Elvira Dyangani Ose lives and works in London. She is a lecturer in Visual Culture (Global Arts) at Goldsmiths’ College, University of London. From 2011 to 2014 she served at Tate Modern as Curator, International Art, where she took a leading role in developing Tate’s holdings of art from Africa and its Diaspora having worked closely with the Africa Acquisitions Committee. As a curator, she has developed numerous interdisciplinary projects, including Ibrahim El-Salahi. A Visionary Modernist and Across the board, focusing on politics of representation, urban and social imaginaries and the role of artists in processes of history-making. She curated the Lubumbashi Biennale 2013 and the Gothenburg Biennale for Contemporary Art 2015.

Gertrud Sandqvist is a professor in the theory and history of ideas of visual art at Malmö Art Academy, Lund University, Sweden. From 1995 until 2007 she was Dean at Malmö Art Academy. She is one of the founding members of EARN, European Art Research Network, and was a member of the jury of DAAD–Berliner Künstlerprogramm (1998–2002). She is member of the Advisory Board of the Maumaus School of Visual Arts, Lisbon. She co-

curated the *Modernautställningen*, at Moderna Museet, Stockholm, in 2010 and the Gothenburg Biennial of Contemporary Art in 2011. Gertrud Sandqvist has written numerous texts on contemporary art.

Philosophy

Stefanie Baumann obtained her PhD in philosophy in 2013. Her doctoral thesis was on Walid Raad's artistic project *The Atlas Group*. She worked with the artist Esther Shalev-Gerz, as personal assistant, from 2005 to 2010, and collaborated with video artists Marie Voigner and Mounira Al Solh. She taught philosophy at University Paris VIII (2007-2010) and contemporary art theory at Ashkal Alwan (Beirut) in 2013. From 2012 to 2015, she has been teaching art, philosophy and aesthetics at the Lebanese Academy of Fine Arts (ALBA) in Beirut (Lebanon).

Bojana Cvejić is a performance theorist and performance maker based in Brussels. She is a co-founding member of TkH editorial collective with whom she has realized many projects and publications. Cvejić received her PhD in philosophy from the Centre for Research in Modern European Philosophy, London and MA and BA degrees in musicology and aesthetics from the Faculty of Music, University of the Arts, Belgrade. Cvejić teaches at various dance and performance programs in Europe and has been appointed as Professor of Philosophy of Art for the doctoral studies at Faculty for Media and Communication, University Singidunum in Belgrade. Her current research focuses on social choreography, technologies and performances of the self, and time and rhythm in performance poetics and Post-Fordist modes of production.

Alberto Toscano is Senior Lecturer in Sociology at Goldsmiths' College, University of London. He is the author of 'Fanaticism: On the Uses of an Idea' (2010), 'The Theatre of Production' (2006), and of the forthcoming 'Cartographies of the Absolute' (with Jeff Kinkle). He sits on the editorial board of 'Historical Materialism', and edits 'The Italian List' for Seagull Books.

Giovanni Tusa is a philosopher and media researcher based in Paris and Madrid. He has studied philosophy, contemporary arts, cinema in Italy, Barcelona, London, Cuba, Russia, Canada. As a documentary filmmaker and video artist, Giovanni Tusa has had his works screened in Cuba, London documentary film festival, Biennale della Danza in Venice, Coimbra and Paris. Giovanni has been Research Fellow at the Ministry of Higher Education and Research in France, where he collaborated with other researchers from institutions all over the world. His research interests include Deconstruction and resistance, Derrida, Heidegger and the being-away of the living, archives and the spectral heritage, Antonio Negri and the politics to come, Jean-Luc Nancy and the limit of absolute singularity, cinematic language and the violence of editing, Deleuze and nomadic hope, architecture, contemporary cinema, Pasolini, parasitism, and animal philosophy.

Sociology

Avery F. Gordon is a Professor of Sociology at the University of California, Santa Barbara and Visiting Faculty Fellow at the Centre for Research Architecture, Department of Visual Cultures, Goldsmiths, University of London. In 2012, she was the Anna Maria Kellen Fellow at the American Academy in Berlin. She is the author of 'Notes for the Breitenau Room of The Workhouse – A Project by Ines Schaber and Avery Gordon'; 'Keeping Good Time: Reflections on Knowledge, Power and People' and 'Ghostly Matters: Haunting and the Sociological Imagination', among other books and articles. Her work focuses on radical thought in action and over the last few years, she has been writing about captivity, war and other forms of dispossession and how to eliminate them. Since 1997, she has co-hosted No Alibis, a weekly public affairs radio on KCSB 91.9 FM Santa Barbara. She is also the Keeper of the Hawthorne Archives. Further information is available at: www.averygordon.net

Marcel Stoetzler is a lecturer in Sociology at Bangor University, Wales, UK. He works on social and political theory, intellectual history and historical sociology, and has lately concentrated on various aspects of modern antisemitism, especially its interconnections with liberalism and nationalism and the emergence of the discipline of sociology. He has also published on

feminist theory, critical theory ('Frankfurt School'), Hannah Arendt, and Marx. His first book, 'The State, the Nation and the Jews. Liberalism and the Antisemitism Dispute in Bismarck's Germany', was published in 2008 by the University of Nebraska Press. He serves on the editorial board of Patterns of Prejudice of which he has edited a special issue (May 2010) on Modern Antisemitism and the Emergence of Sociology.

Research
(Anthropology,
Political science,
Comparative
Studies)

Filip De Boeck is Professor of Anthropology at the University of Leuven, Belgium. He has conducted extensive ethnographic research in both rural and urban communities in D.R. Congo since 1987. His book publications include 'Kinshasa: Tales of the Invisible City', with photographer Marie-Françoise Plissart (Leuven University Press, new edition 2014) and 'Makers and Breakers: Children and Youth in Postcolonial Africa', co-edited with Alcinda Honwana (James Currey, 2005). Together with co-curator Koen Van Synghel, he presented an exhibition about Kinshasa at the Belgian Pavilion of the Architecture Biennial in Venice (2004), for which they received a Golden Lion. He also co-curated an exhibition around the work of Congolese artist Bylex for the Royal Flemish Theatre (KVS) in Brussels (2008). In 2010, De Boeck released 'Cemetery State' (FilmNatie), a documentary about a Kinshasa graveyard. He is currently doing research on new urban extensions in various cities across the African continent. Together with photographer Sammy Baloji, he is preparing a book on the subject.

Ruth Wilson Gilmore is Professor of Geography in the Earth and Environmental Studies Ph.D. program at the Graduate Center of the City University of New York; and a Visiting Professor at Maumaus School of Visual Arts in Lisbon. She received a BA and MFA in Dramatic Literature and Criticism from Yale, and a PhD in Geography from Rutgers. Her book 'Golden Gulag: Prisons, Surplus, Crisis, and Opposition in Globalizing California' is widely taught; other publications include 'In the Shadow of the Shadow State' (in Incite! Eds., The Revolution Will Not be Funded). She has presented lectures and courses at many institutions worldwide.

Manuela Ribeiro Sanches taught at the Faculty of Arts and Humanities, University of Lisbon, from 1981 to 2016, where she also coordinated the Centre for Comparative Studies during the last three years. She has held lecturing appointments at Indiana University, Bloomington; Institut für Europäische Ethnologie, Humboldt-Universität zu Berlin; and the Maumaus Visual Arts School, Lisbon. Having obtained her PhD with a dissertation on the traveller and revolutionary Georg Forster, her interest in travel literature and related topics, such as the epistemologies that sustain the subjective processes of perceiving and narrating the described objects, led her to broaden her interests to the field of the history of anthropology, which she articulated with a cultural studies approach from a postcolonial perspective. Having widely published on these issues, more recently she became interested in the transnational processes that also marked anti-colonial movements. Her research interests include African film, questions of migration and racism in Europe from a compared perspective. She edited a collection of essays entitled ‘Europe in Black and White: Immigration, Race, and Identity in the “Old Continent” ’ (Intellect, 2010) and ‘Malhas que os impérios tecem. Textos anti-coloniais, contextos pós-coloniais’ (Edições 70, 2011).

The following artists, art historians, curators and theorists have lectured on the Maumaus Programme: Franz Ackermann, Nancy Adajania, John Akomfrah, Alexander Alberro, Art & Language (Michael Baldwin, Mel Ramsden), Atelier van Lieshout, Maria Thereza Alves, Awam Amkpa, Leonor Antunes, Michel Auder, Julie Ault, Oladélé Ajiboye Bamgboyé, Noit Banai, Judith Barry, Martin Beck, Larry Bell, Claire Bishop, Bernard Blistène, René Block, Ellen Blumenstein, Roger M. Buergel, Maureen Burns, Matthew Buckingham, Manuel da Costa Cabral, Isabel Carlos, Suzanne Cotter, Penelope Curtis, Lucia Sigalho, Nathan Coley, Mat Collishaw, Gail Day, Diedrich Diederichsen, Corinne Diserens, Jimmie Durham, José António Fernandes Dias, Steve Edwards. Alexandre Estrela, Jan Fabre, Harun Farocki, João Fernandes, Ângela Ferreira, Teresa Fradique, Peter Friedl, Hilde Van Gelder, Suman Gopinath, Isabelle Graw, Salah M. Hassan, Mary Jane Jacob, Narelle

Jubelin, Isaac Julien, Christoph C. Keller, Aglaia Konrad, Pedro Lapa, Ulrich Loock, Sarat Maharaj, Melanie Manchot, John Mateer, Chus Martínez, Koby Matthys, Tobi Meier, Roger Meintjes, Thomas Mulcaire, Antoni Muntadas, Oskar Negt, Christopher Newfield, Phill Niblock, Roger Palmer, Adriano Pedrosa, Nelson Brissac Peixoto, João Penalva, Jo Ractliffe, Andrew Renton, Tobias Rehberger, Paulo Reis, Martha Rosler, Stefan Römer, Delfim Sardo, Julião Sarmiento, Keiko Sei, Allan Sekula, Ahlam Shibli, Sally Stein, João Tabarra, Sérgio Taborda, Emília Tavares, Stéphanie Moisdon Trembley, Barbara Vanderlinden, Júlia Ventura, Marie Voignier, Miguel Wandschneider, Lawrence Weiner, Arne Zerbst and Heimo Zobernig.