Institute of Performing Arts
Performance Studies

6TH ANNUAL CURATING SYMPOSIUM

FRIDAY, APRIL 29TH 9:45-3:30PM

NYU | TISCH
Welcome from Professor André Lepecki

Curating and Gatekeeping

The Institute for Curatorial Practice in Performance: Nestings: Experimental Infrastructures for Performance

My Barbarian & Adrienne Edwards

“In the Skin of Things: Letícia Parente’s First Video” with Katia Maciel

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Curating and Gatekeeping

Curating performance from contemporary Arab artists is often met with extremes. From fetishism, to rejection, orientalism to xenophobia, curating Arab performance evokes multiple challenges that this panel will tackle. Gathering scholars who are equally specialists working in the fields of curation, education, and production, the panel will look at notions of canon and fetishism as proposed by Ismail Fayed, will look at migration and culture policy through the work of Mey Seifan, and the necessity for developing new economic and entrepreneurial structures to advance radical performance curation, through the work of Sarah El Miniawy.

This panel is curated by Adham Hafez, the founder and artistic director of New York Arab Festival.

About New York Arab Festival:

New York Arab Festival is the first festival in New York dedicated to supporting Arab and Arab American artists during the National Arab American Heritage Month, by creating platforms in-person, online, and on-chain throughout New York City during the month of April. It was founded by a group of Arab artists and cultural administrators, out of sheer disappointment at the ongoing erasure of Arab and Arab American identity in New York City. The festival aims to present performance, visual and sonic arts, as well as public interventions by Arab and Arab American artists, creating trans-diasporic and trans-atlantic conversations, during the Arab American Heritage Month.

www.newyorkarabfestival.com
Ismail Fayed is a writer, critic and educator working with a broad range of contemporary artistic practices ranging from visual arts, to performing arts, to contemporary Arabic literature. In 2016 he co-founded the History and Cultural Memory Forum, a series of seminars and publications examining the realities of the Arab world post-2011. He was the associate editor for the MoMA’s publication, *Modern Art in the Arab World: Primary Documents* (2018), which was the first book of its kind documenting modern Arab art history at a major American museum. His work is published regularly in publications as diverse as Nachtkritik, Manshoor, Mada Masr, Nafas Art Magazine and many others. His practice contributes to dramaturgy in Arab theatre, translation studies, trans-regional analysis, and contemporary art history.

Sarah El Miniawy developed her production and curating experience working for the Barbican Centre for eight years whilst pursuing a master’s degree in music and anthropology at SOAS. Born in Algiers to an Algerian mother and an Egyptian father, she was brought up between the two countries before moving to London in 2005. Sarah is currently based between Stockholm, Cairo and London. She works on contemporary and experimental music.

Mey Seifan studied at the Ballet Conservatory and at the Dance Department of the Syrian Higher Institute for Dramatic Arts, in Damascus. After that she studied at the Higher Institute of Dramatic Art in Frankfurt, Germany, followed by a Master at the theater studies department at the LMU Munich. Beside her choreographic works, she is a cultural manager, dance instructor and a lecturer based between Berlin and Munich, working on questions of cultural diversity within curatorial practice and funding policies.

Moderator: Adham Hafez is a PhD candidate at New York University’s Performance Studies department, working within the fields of choreography, history, and aesthetic justice, as they intersect with Web3.0 and virtuality. He is the founding director of New York Arab Festival, and New York City’s Wizara blockchain-ecosystem.
The Institute for Curatorial Practice in Performance: Nestings: Experimental Infrastructures for Performance

Drawing on Deborah Goffe’s notion of “nested dance ecosystems,” this panel discusses a range of frameworks, tools, and practices that rethink the ways in which we can together study, build, and inhabit spaces for performance. The nest—an intensive, protective pocket that is always connected to the outside—supports local needs while gesturing toward global concerns. Especially in light of the heightened violence and precarity arising from current conditions, how might these nestings support experimentation while providing shelter for artists from the exploitation that has become all too conventional in the field of presenting and producing performance? Featuring artistic, curatorial, and research projects, this conversation reflects the reciprocal relation between artists and curators (and artist-curators) who have been affiliated with the Institute for Curatorial Practice in Performance and exemplifies its commitment in developing alternative models for artist support that align with collective actions for racial justice and economic equity.

Deborah Goffe is a dance maker, performer, educator, and performance curator who cultivates environments and experiences through choreographic, design and social processes. Since its founding in 2002, Scapegoat Garden has functioned as a primary vehicle and creative community through which Deborah has employed these processes—forging relationships between artists and communities, helping people see, create and contribute to a greater vision of ourselves, each other, and the places we call home. This vision forms a foundation for her work and teaching at Hampshire College in Amherst, Massachusetts where she serves as Associate Professor of Dance and Performance Curation.

Joshua Lubin-Levy is a scholar, dramaturg, and curator. He is writing a monograph on the photography and performance work of Jack Smith. He is also Editor-in-Chief of the Movement Research Performance Journal, and the Senior Joan Tisch Teaching Fellow at the Whitney Museum of American Art. He received his doctorate from the Department of Performance Studies, New York University (2020), and currently teaches in the department of Visual Studies, Eugene Lang, The New School. Previously, he served as Interim Director of Visual Arts at Abrons Arts Center, and was a 2016–2017 Helena Rubinstein Critical Studies Fellow in the Whitney Independent Studies Program.
jumatatu poe is a choreographer and performer based between Philadelphia and New York City who grew up dancing around the living room and at parties with their siblings and cousins. Their early exposure to concert dance was through African dance and capoeira performances on California college campuses where their Pan-Africanist parents studied and worked, but they did not start “formal” dance training until college with Umfundalai, Kariamu Welsh’s contemporary African dance technique. Their work continues to be influenced by various sources, including their foundations in those living rooms and parties, their early technical training in contemporary African dance, their continued study of contemporary dance and performance, their movement trainings with dancer and anatomist Irene Dowd around anatomy and proprioception, and their sociological research of and technical training in J-sette performance with Donte Beacham. Through their artistic work, they strive to engage in and further dialogues with Black queer folks, create lovingly agitating performance work that recognizes History as only one option for the contextualization of the present, and continue to imagine options for artists’ economic and emotional sustainability. www.jumatatu.org

Alma Quintana works in the field of performance to (re)imagine forms of intersubjective relationships that enable and value non dominant epistemes and cosmologies. Her focus on choreographic and dance practices foreground experiments with memory and embodiment, states of attention and affects. With Silverio Orduña, she co-directs the artistic research program ¿Cómo encender un fósforo? since 2017. Alma holds an MA from ICPP at Wesleyan University and is currently is charge of the National Dance Program at the Mexican Fine Art Institute (INBAL). Her curatorial project in performance – “Cuerpos Infinitos” – is currently taking place at Casa del Lago UNAM in Mexico City.

Noémie Solomon works as a teacher, writer, dramaturge, and curator in the field of contemporary dance and performance. She edited the collections DANSE (an anthology and a catalogue published by Presses du réel, 2014 and 2015) that translate and present key texts on the somatic and linguistic trades between Francophone and North American choreographic cultures. She has taught dance and performance theories at NYU, McGill, Brown, and Hollins Universities, and has organized performance programs at MoMA PS1, Danspace Project, Istanbul Modern, and Gropius Bau among others. Noémie is Director of the Institute for Curatorial Practice in Performance.
My Barbarian & Adrienne Edwards

My Barbarian is an art collective whose work uses performance to play with social difficulties, theatricalize historical problems, and imagine ways of being together. For over twenty years, its members Malik Gaines, Jade Gordon and Alexandro Segade have made plays, masks, videos, drawings, music, installations, texts, events, puppets and dolls, presenting their work at the Museum of Modern Art in New York, the Los Angeles County Museum of Art, the San Francisco Museum of Art, and many other institutions, galleries and performances spaces. A 20-year survey of their work was presented at the Whitney Museum, New York in 2021; the exhibition travels to the ICA LA in 2022. Gaines is associate professor of Performance Studies at NYU Tisch; Segade is assistant professor of Visual Arts at UC San Diego; and Gordon is an independent teaching artist, leading workshops on mask-work, political theater, and other performance techniques.

Adrienne Edwards was named Engell Speyer Family Curator and Curator of Performance at the Whitney in 2018. Previously, she served as curator of Performa since 2010 and as Curator at Large for the Walker Art Center since 2016.

At the Whitney, Edwards curated Jason Moran, the artist’s first museum show, now on view on the Museum’s eighth floor. She originated the exhibition at the Walker in 2018; it previously traveled to the ICA Boston and the Wexner Center for the Arts. Earlier this year, Edwards organized Moved by the Motion: Sudden Rise, a series of performances based on a text co-written by Wu Tsang, boy-child, and Fred Moten, which presented a collage of words, film, movements, and sounds.

For Performa, Edwards realized new boundary-defying commissions, as well as pathfinding conferences and film programs with a wide range of artists. Edwards’s curatorial projects have included the critically acclaimed exhibition and catalogue Blackness in Abstraction, hosted by Pace Gallery in 2016. She also organized Frieze’s Artist Award and Live program in New York in 2018. Edwards taught art history and visual studies at New York University and The New School, and she is a contributor to the National Gallery of Art’s Center for the Advanced Study in Visual Art’s forthcoming publication Black Modernisms.
Born in 1930 in Salvador, Bahia, Letícia Parente was an artist, chemistry researcher and university professor. In the early 1970s she participated on the first artist's group of video art in Rio de Janeiro. One of her videos became an icon in Brazilian videoart—Trademark (1975)—in which the artist carefully sews the expression “Made in Brasil” on the sole of her own foot. This work synthesizes the artist's concern with the body in relation to the politics of the Brazilian military dictatorship (1964-1985).

Though Parente’s first video has been lost, it exists from narratives told by the artist and her close family members. From these stories, the researcher and artist Katia Maciel will present Letícia Parente’s entire audiovisual oeuvre through the construction of a sensitive and conceptual map that involves the house, the feminine body, and daily tasks into a profound critique of the social, political, and cultural determinations from 1960s and 1970s Brazil that persists until today.

Katia Maciel is an artist, poet, and Professor at Federal University of Rio de Janeiro. Her work and research the intersections of art, cinema, and poetry, always in relation to the performing body. She is the author of books on cinema, video art, and poetry, including Poet, Hero and Idiot: The cinema thinking in Brazil (2000) She edited the books Cinema Yes (2008), and Transcinemas (2009), and co-edited Poetry and Video Art (2013), The idea of cinema on Brazilian contemporary art (2020) among others. She also published six poetry books, the most recent one one is entitled Slides (2021). She teaches courses on Brazilian contemporary art and poetry-performances. In her artistic practice she creates films, installations, and performances, which were exhibited in museums and galleries in countries such as Colombia, Argentina, Mexico, United States, France, Spain, Portugal and China. For her work, she won prizes such as Sérgio Motta, Rumos Itaucultural, Funarte and Oi Futuro. Along with André Parente she has curated three retrospective exhibitions of Letícia Parente’s works and also edited the book Letícia Parente: Preparações e Tarefas (2013).