


# Conviviality and the Institutional



4Cs - From Conflict to Conviviality  
through Creativity and Culture



 Co-funded by the  
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 **CATOLICA**  
FACULTY OF HUMAN SCIENCES  
LISBOA



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**MI** Museet for  
Samtidskunst

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nationale  
supérieure  
des Arts  
Décoratifs

**PSL**★

## PROGRAMME

### 4 DEC MAAT

- 11.00 - 15.40 Free Entry at MAAT  
15.45 Conference Opening by **Luísa Santos**  
16.15 - 17.45 Session chaired by **Pedro Gadanho**  
16.15 - 16.45 **Pedro Calado** – As Plural as the Universe  
16.45 - 17.15 **Ilya Budraitskis** – Conservative turn and the contradictions of the Russian cultural sphere  
17.15 - 17.45 **Nina Power** – Art, the Public, and Thought  
17.45 - 18.30 Roundtable

### 5 DEC Universidade Católica Portuguesa

- 11.00 - 12.45 4Cs – From Conflict to Conviviality through Creativity and Culture by **Luísa Santos, Peter Hanenberg, Nelson Ribeiro**  
12.45 - 14.00 Lunch  
14.00 - 16.00 Session chaired by **Luísa Leal de Faria**  
14.00 - 14.30 **Jonas Staal** – Art in Conflict  
14.30 - 15.00 **Katerina Gregos** – When ethics and aesthetics meet politics  
15.00 - 15.30 **Michaela Crimmin** – Choices  
15.30 - 16.00 Roundtable  
16.00 - 16.30 Coffee-break  
16:30 - 18:30 Session chaired by **Luísa Leal de Faria**  
16.30 - 17.00 **Ariel Caine** – Granular Realism: Emerging activist possibilities within the changing spatial condition of photography  
17.00 - 17.30 **João Ribas** – The Public Life of Art  
17.30 - 18.00 **Miguel Amado** – 'What Is to Be Done?': Curating as an 'Organic Intellectual' Practice or Art without Art for the Undercommons (A Post-Artistic Response to Post-Political Times)  
18.00 - 18.30 Roundtable





4Cs - From Conflict to Conviviality  
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CONVIVALITY AND THE INSTITUTIONAL was a two-day (4-5 December 2017) conference in the frame of 4Cs: *From Conflict to Conviviality through Creativity and Culture*, a cooperation project supported by the European Commission in the frame of Creative Europe - Culture Sub-programme. *Conviviality and the Institutional* took place in Lisbon, at the Museum of Art, Architecture and Technology (MAAT) and the Universidade Católica Portuguesa (UCP) [Catholic University of Portugal] and presented a series of institutional practices geared towards establishing ongoing work with local communities that are facing conflict situations. The main points of this conference were, on the one hand, to stimulate new approaches to the understanding and interpretation of the social role of cultural and art institutions, and, on the other hand, to audit and identify new directions for academic research and cultural production within conflict situations.

Coordinated by the Universidade Católica Portuguesa, 4Cs aims to explore how art and culture can constitute powerful resources to address the subject of conflict. A major focus is on training and education. The programme includes exhibitions, artistic and research residencies, film screenings, mediation labs, workshops, conferences, publications, an online platform and a Summer School

Eight partners from eight different countries (Portugal, Sweden, Germany, the United Kingdom, Spain, Lithuania, Denmark, and France) are working together in this project, which started in July 2017 and will last until June 2021.

The institutional partners are: the Faculty of Human Sciences and The Lisbon Consortium at the Universidade Católica Portuguesa, Tensta Konsthall, SAVVY Contemporary – Laboratory of Form-Ideas, Royal College of Art, Fundació Antoni Tàpies, Vilnius Academy of Fine Arts, Museet for Samtidskunst, and ENSAD, along with a series of associate partners including Culture+Conflict, Klaipėda University, Gulbenkian Foundation, Rua das Gaivotas 6, Plataforma de Apoio aos Refugiados, and others.

**Aimée Zito Lema**  
**Ana Cristina Cachola**  
**Ariel Caine**  
**Daniela Agostinho**  
**Ilya Budraitskis**  
**João Ribas**  
**Jonas Staal**  
**Katerina Gregos**  
**Luísa Santos**  
**Michaela Crimmin**  
**Miguel Amado**  
**Nina Power**  
**Pedro Calado**



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**Luísa Santos, Gulbenkian Professor and Curator  
Universidade Católica Portuguesa  
Portugal**

**Luísa Santos** (1980, Lisbon) trained as a communication designer (5 year degree at Faculty Fine Arts Lisbon, 1998-2003) and worked as a designer in advertising and design studios between 2003 and 2006, in Portugal and Italy. In 2006, Luísa Santos moved to London, where she graduated with a Masters in Curating Contemporary Art at the Royal College of Art, with the support of the Gulbenkian Foundation (2006-2008). She has been working as an independent curator since 2008, having lived in England, Austria, Denmark, Germany and Belgium. In 2015, she was awarded her PhD on 'multidisciplinary approaches in art for social change', in the frame of the CCCPM programme (SEgroup and Humboldt-Viadrina School of Governance, Berlin). In 2016, she was awarded a Gulbenkian Professorship and appointed Assistant Professor at the Faculty of Human Sciences of Universidade Católica Portuguesa, in Lisbon.

Her most recent experiences includes her position as Executive Curator of the first edition of Anozero: Coimbra Biennial of Contemporary Art (2015), and curator of the European Exhibition of the CreArt Network (2016) that will travel along Aveiro (PT), Kaunas (LT), and Kristiansand (NO). As a curator and researcher, Luísa Santos is interested in observing, making hypothesis and translating it visually through publications, conferences and exhibitions with works by artists and authors who have thoroughly addressed the issues communicated. Her projects reveal a special interest in critically thinking the social role of art and the art institution, as well as the formats and methodologies associated with it. Since 2017, she is coordinating the European Cooperation project '4Cs: from Conflict to Conviviality through Creativity and Culture', a 4-year long project co-funded by the European Commission through Creative Europe. Lead by Universidade Católica Portuguesa, the project brings together institutional partners such as Tensta Konsthall, SAVVY Contemporary – Laboratory of Form-Ideas, Royal College of Art, Fundació Antoni Tàpies, Vilnius Academy of Fine Arts, Museet for Samtidskunst, and ENSAD to explore the role of artistic institutions on emerging forms of conflict.

She is a member of the Scientific Board of the CSO International Congress, a member of the Scientific and Editorial Committees at Peer Review Academic Periodicals Estúdio, Gama, and Croma and on the Editorial Board of Yearbook of Moving Image Studies (YoMIS - Research Group Moving Image Kiel). She is also a member of ICOM; AICA (Association Internationale des Critiques d'Art – International Association of Art Critics); APHA (Associação Portuguesa de Historiadores da Arte); IKT (International Association of Curators of Contemporary Art); and The British Art Network, Tate, since May 2013.

**Ana Cristina Cachola, Curator  
Universidade Católica Portuguesa  
Portugal**

**Ana Cristina Cachola** (1983, Elvas) is an independent curator based in Lisbon. Her recent curatorial activities include the solo shows of João Onofre (Appleton Square, Lisbon, 2016), Binelde Hyrcan (Galeria Balcony, Lisbon, 2017), Rita GT (50 Golborne, London, 2018) and Aimée Zito Lema (Museu Gulbenkian, Lisbon, with Daniela Agostinho and Luísa Santos, 2018). She co-founded Pipi Colonial Collective, with Daniela Agostinho and Joana Mayer, and they recently organised a multi and interdisciplinary programme called 'Efeito-Suruba' (Rua das Gaivotas 6, Lisbon, 2017).

She studied Communication Sciences (BA) at Nova University of Lisbon and Cultural Management (MA) at the Universidade Católica Portuguesa with the dissertation 'From Creation to Mediation: Contemporary Art Studios in Portugal' (2009). She worked as a journalist for the Portuguese magazine Visão and the Spanish newspaper Diario Hoy.

She holds a PhD in Culture Studies from the Universidade Católica Portuguesa with the dissertation 'Representations of Portuguese Cultural Identity in Contemporary Art – Post-images between the pedagogical and the performative' (2011), for which she received an individual scholarship from the Foundation for Science and Technology.

In 2017 she was selected for an individual post-doctoral scholarship from the Foundation for Science and Technology to develop a research on the visuality of war in contemporary art. She is a member of the Research Centre for Communication and Culture at Universidade Católica Portuguesa where she has been a lecturer since 2010. For the past years she has been teaching several subjects for the Culture Studies MA and PhD programmes (Lisbon Consortium). She was also founding editor of Diffractions - Graduate Journal for the Study of Culture (2012-2017).

She presented her work in conferences nationally and internationally, namely at Columbia College Chicago (EUA), King's College London (England), Sorbone Nouvelle Paris (France), University of Glasgow (Scotland), MACBA: Museu d'Art Contemporani de Barcelona (Spain), and other academic and cultural institutions.

# CONVIVIALITY AND THE INSTITUTIONAL

BY LUÍSA SANTOS AND ANA CRISTINA CACHOLA

*Conviviality and the Institutional* was a two-day conference that took place against a backdrop of precariousness in society, politics, identity, economics and day-to-day life. The insistence on the Other – or in what, through a millennial construction of stereotypes, has been designated as the Other – and what can be called a discursive excess of otherness, is in itself symptomatic of a world in conflict. A conflict that is born in the binary opposition of an 'I' and an 'Other', a 'Us' and an 'Other', a conflict fed and (let's hope) mediated by a series of codes that are not enough to reflect the complex web of contemporary relations. In its polysemy, conflict – which may or may not coincide with war – has serious (un)human consequences which are expanded globally in a circumscribed discussion. The same can be applied to conviviality.

Academic, cultural and artistic institutions therefore have a pivotal role in the critique of the contemporary grammar and semantics, but also in the search of new codes that encourage dialogue to overcome binary discourse, or at least inform these critically and analytically. Conflict and conviviality can be both a problem and solution, paving a path that the institutions have already recognised as necessary. This conference makes precisely this rough path in which, as Arjun Appadurai has put it, starts from conflict aiming at conviviality and might very well end in another conflict<sup>1</sup>. Conviviality can only become effective in conflict, and this is why the codes that describe these dynamics are becoming more and more complex. Creating these codes is certainly the big challenge of academic, cultural and artistic institution in the world we live in today.

If art in the modern world could be seen as something operating in a different level of life, today's art cannot be understood as something created by genius, separated from the world we live in by the frame and glass, the institution and the gallery. Socially engaged, relational, 'activism', community-based, dialogic, participatory, interventionist, research-based, resistance, collective, and collaborative, are just a few of the many key terms that make the lexicon of the surge of art embedded in daily life – rather than art created for the institution, for the gallery, and for the market. Although most of these terms refer to practices and projects rather than works, which frequently take the shape of performances, books, events, or workshops, they nevertheless occupy an increasingly prominent presence in the institution.

But are institutions just passive hosts (parasite) for contemporary art practices and projects? A parasite-host relationship implies someone/something arriving in a place and someone/something receiving him/it, in a strangeness or otherness interrelationship. In his extensive work on the idea of 'noise', philosopher

<sup>1</sup> In July 2017, during the kick-off meeting of 4Cs: *From Conflict to Conviviality through Creativity and Culture*, at SAVVY Contemporary – The Laboratory of Form-Ideas, in Berlin, Arjun Appadurai has commented that maybe in the path from conflict to conviviality we will see that, in the end, we will reach another type of conflict rather than a conviviality as such.

Michel Serres reminds us that in French the word for white or static noise is 'parasite', which refers simultaneously to an organism that feeds a host and a guest who offers conversation and praise in exchange for food. Serres uses this idea of parasite to explain its function in a system: interfere in its order and generate disorder, or produce a new order. What is interesting in Serres' definition is the positive light under which he defines the parasite: a productive force from which a system is structured. The parasite — be it biological, social or informational — is what balances the systems<sup>2</sup>. As for curator and researcher Janna Graham, the parasitic practices are defined as a methodology for artistic production in four dimensions: occupying; dialogic; critical/transformational; commissioned/outsourced. What these dimensions have in common is the context in which they operate: even if made for a museum or an exhibition space in order to receive financing and legitimacy as art, the consequences of their production pervade the locations of the cultural institutions into social, economic and political domains<sup>3</sup>.

<sup>2</sup> SERRES, Michel. *The Parasite*. Lawrence Schehr, trans., Baltimore: John Hopkins University Press, 1982

<sup>3</sup> GRAHAM, Janna. "Target Practice vs. Para-sites", presented at Gare du Nord, Basel, November 7, 2012.

In this parasite-host relationship – which seems to bear as much confrontation as progress, as much disruption as transformation, as much conflict as conviviality – institutions have become as much about looking as social and civic spaces. In recent years, institutions (particularly museums) have variously been described as laboratories of ideas, a total work of art, and even universities. But what is the role of artistic institutions today, in times of uncertainty and unrest?

Within current global conditions, conflict is geopolitically (more) complex and hence geographically interdependent. No region exists today in isolation or can stand apart from the effects of a conflict emerging elsewhere. The European project 4Cs: From Conflict to Conviviality through Creativity and Culture, in which the conference Conviviality and the Institutional took shape, looks at Europe not as a potential safe haven from conflict, as it was regarded in the past, but rather acknowledge it as a space where the after-effects of conflict taking place around the globe are acutely felt, or generate ever new consequences. The emerging forms of conflict rewire the challenge of living together in a multicultural and transnational present. In the face of such challenges, Europe cannot exist without recognising the presence of others.

It is precisely in this context that the participants of the Conviviality and the Institutional proposed reflections on the possible role of institutions. Pedro Calado exposed the relation between culture and inclusion, expatiating on the Portuguese intercultural legacy, while Ilya Budraitskis analysed the particular features of Russian authoritarianism, neoliberalism's cultural politics and the changing place of contemporary art in the existing ideological set-up. Nina Power, in turn, used various discussions of the current political status of art in the UK to present a balanced but critical examination for the possibilities of conviviality and other modes of collective belonging, both in and outside the institution. On the basis of three projects Katerina Gregos has curated, she talked about how art exhibitions can be made into powerful agents to address urgent socio-political issues, such as division, oppression and exclusion and how to negotiate the fine lines of other peoples' plight or trauma. Michaela Crimmin offered an optimistic viewpoint through art projects that bring people together, that create dialogue and shared spaces, and that find small-scale solutions for

global challenges. Focusing on the relationship between art, democracy, and propaganda, Jonas Staal posed the question “what is the role of art in making visible the processes underlying conflict situations, and in what way can art consequently address root causes rather than symptoms of these crises?”.

Ariel Cained highlighted the Forensic Architecture’s work in the Israeli Negev Desert where, for over six decades now, imaging, surveying, mapping, land-forming and afforestation have been playing a central role in the ongoing expropriation of indigenous Bedouin communities. While Miguel Amado proposed curating as an “organic intellectual” practice, one committed to the “under commons” as an answer to Lenin’s question “what is to be done?”. João Ribas closed the conference with a series of thought provoking questions: What is the threat or conflict posed by images and sculptures that they should be the focus of contemporary forms of violence and crime, that the publicness of art should be so constricted? What defines our public and critical hospitality to the images that live in our pockets and permeate our lives, that we touch and like, and the global art that fills the walls of the contemporary arts institution? Do we have a responsibility with caring for and defending the public life of the imagination?

What these reflections – and practices – show is that the institution is gradually becoming much more than a continuously expanding host container for art in whichever format it may take – it is becoming an exceptional platform for acting upon the different social systems of the world we live in.