

Manuela Moscoso

Conference: *Imaginative Understanding*

Learning must be relevant and rewarding. As an educator, I take into account each student as an individual, and I aim to contribute to their practice through personal conversations and an exchange of ideas. I also consider the group as a whole, because the group's development is in relation to others. The model of intense workshops stimulates material and intellectual representation. It will allow thinking critically around the practices and aesthetic considerations that can influence the way we experiment with art. We read and construct meaning together, as opposed to the model where is just the teacher who knows everything. Also, the dialogue in the class must be enriched by external speakers with whom to share ideas.

In the last ten years I have worked in Mexico, Brazil, Peru, Guatemala and Ecuador developing programmes alongside a more traditional university education. In each case, my objective has been to inspire the younger generations of creators by incorporating the concept of "imaginative understanding". The term, coined by the philosopher Alfred North Whitehead, promotes the ability to think critically based on the imagination although not separate from the facts. Curatorial and artistic practice must be speculative, experimental and generous, shed light to the facts we have available, and in doing so, allow people to construct their visions of new worlds. Therefore, the classroom becomes an ecosystem to try out new ways of communication and experimentation lived, beyond the author, beyond the studio and beyond the market and its values. Through the presentation of three case studies I will develop different ways of organising education programmes, which are implicated and linked to different environments.

Speaker's CV

Manuela Moscoso is currently Curator of the Museo Tamayo of Ciudad de México, where she has organised exhibitions with Eduardo Navarro and Isamu Noguchi. She has prepared projects with Armando Andrade Tudela, Nina Canell, Tania Pérez Córdova, Thomas Poulsen, Wilson Díaz, Eduardo Costa, Chimurenga and Yael Davids. In 2014, she launches the project Zarigüeya/ Alabado Contemporáneo, which activates relationships between contemporary art and the collection of precolombian art of the de Casa del Alabado in Quito (Ecuador). Since 2010, together with Sarah Demeuse, she works at Rivet, a curatorial office that investigates notions such as the generic and displacement, resonance and repetition, exercise and movement. Moscoso was the Assistant Curator of the Bienal de Cuenca XII, 2014, and co-curator in 2012 of the Bienal de Queens, Queens Museum (Nueva York). Together with Patricia Esquivias, she funded Los 29 enchufes, an independent space in Madrid between 2001 y 2009. Moscoso has a Master in Curatorial Studies from the Center for Curatorial Studies of Bard College. She graduated in Fine Arts from Central Saint Martins School of Art and Design.

Natalia Zuluaga

Conference: *Global ambitions, local responsibilities, or how to build a bridge from the middle*

Over the past few years ArtCenter/South Florida has been going through the process of reimagining its role within the Miami community. Established in 1984 by Ellie Schneiderman, the center has supported over 1,000 artists through a variety of programs. The selling of one of our properties on Lincoln Road in 2012 has afforded the organization the opportunity to broaden its definition of “support.” This year alone we’ve launched a series of programs that aim to support resident artists, ArtCenter Alumni, as well as the Miami arts community at large. But establishing these programs requires a look at the very understanding of how Miami’s contemporary art ecology has formed, what it looks like and what the institutional responsibilities are to respond to those dynamics. This presentation will look at Miami’s artistic formation in relation to its ambitions as a “global art city.” Through a series of images it will meander through the inherent contradictions of a supposed smooth space idealized by a global contemporary art system and the pressures it creates as well as the responses it elicits from local contexts. I’ll use this as a backdrop to return to the ways ArtCenter’s programs and future ambitions are positioned within these realities.

Speaker’s CV

Natalia Zuluaga is a Curator and researcher based in Miami. She is currently Artistic Director of ArtCenter/South Florida. Previously, she commissioned programmes and exhibitions for the Judd Foundation (New York), CAMRaleigh (North Carolina), and Hessel Museum (Nueva York), as well as being a speaker in conferences in the New Museum (Nueva York), and Kadist (Paris). Also, she is a member of the editorial team of *aCCeSions*, the digital magazine of the Centre for Curatorial Studies of Bard College (2015). She currently co-directs *[NAME] Publications*. Between 2007-2012, she directed the exhibition’s and editorial enterprises of Cisneros Fontanals Art Foundation (Miami). Zuluaga has a Master from the Centre for Curatorial Studies, Bard College (2015).