EXECUTIVE SUMMARY

This proposal seeks funding to support the participation of six international speakers in a workshop to be held at Columbia University in New York in 2014 (Casa Hispánica, Department of Latin American and Iberian Cultures). This two-days workshop will host a total of twelve speakers, four respondents, and one key lecturer. Together with topics and round-tables proposed for the debate, this workshop will provide the opportunity to discuss the final arrangements concerning the creation of the network on Art, Museums, and Human Rights in Latin America, which involves more than twenty researchers, eight universities, and ten museums in the region. This network will be launched in June 2014. All the Latin American speakers invited to this workshop serve in some of the regional committees of this network.

Among others, the following questions will be addressed during the workshop: are indigenous communities fully represented in memory, tolerance, and national museums? If they are, is this visual democracy promoted by museums and itinerant exhibitions politically satisfactory? How abstract terms such as ‘freedom’, ‘post-dictatorial’, ‘reconciliation’, ‘trauma’, ‘truth’, and ‘democracy’ inform and reshape the curatorial discourses of these museums? What happens when testimonial records and visual evidences are accessioned and ‘aestheticized’ in the museum? What is the role of visual culture in the global circulation of ethical issues such as ‘human dignity’ and ‘global justice’? Finally, to what extend artistic practices and archival documentation are involved nowadays in the promotion of Human Rights and aesthetic justice in Latin America?

Half of the invited speakers (seven) will fund their own expenses. However, the vast majority of the Latin American participants (six) require travel support, per diems, and accommodation during three days. As a means to promoting a truly North-South dialogue on the interplays between visual culture, archives, and Human Rights in the Americas, we are seeking a Ford-LASA Special Projects Grant for participant support costs in order to bring to the workshop a group of renown Latin American scholars.

Concerning the dissemination of results, as a member of the Editorial Board of the Journal of Visual Culture (SAGE) I will present to the editor in chief a dossier, including all the papers delivered during the workshop. This compilation of articles will be part of a special issue on Latin America to be published in the fall of 2015.
THE DISCUSSION: AESTHETIC DIMENSIONS OF HUMAN RIGHTS

Hand in hand with the juridical, philosophical, ethical, and political articulation of the Human Rights agenda, the aesthetic dimension of global justice reclaims today more than ever before its own place in our interdependent world. This workshop will examine how and to what extent artistic practices, political imagination, and curatorial discourses in Latin America inform, promote, and problematize the global agenda of Human Rights. By presenting twelve theory-based researches and problem-oriented case studies, the workshop will elaborate on the way in which governmental institutions, truth and reconciliation commissions, and Memory and Tolerance Museums make use of diverse creative discourses and visual displays in their attempt to rescue, archive, monumentalize, commemorate, or discipline social memories.

THE FRAMEWORK: POST-DICTATORIAL REGIMES AND GLOBAL JUSTICE IN LATIN AMERICA

In spite of the arrival of the post-dictatorial era in Latin America, critical issues such as state terrorism, official censorship, juridical defenseless of marginalized minorities, and the social rupture caused by systemic symbolic violence against indigenous groups, continue to be unresolved topics. Everyday more, these topics are debated in museum and curatorial projects, involving a huge amount of visual negotiations, rhetorical articulations, and museographic displays. Beyond the museum, grassroots demonstrations against environmental disasters, collective demands for juridical protection of indigenous communities located in more than one country, prosecution of financial crimes, or the declassification of governmental documents, require as well sophisticate communicational and performative strategies in order to achieve political agency and social legitimacy. The aim of this workshop will be to problematize the idea that artworks and aesthetic representations are the natural arena for post-dictatorial consensus, in which abstract ideas such as ‘freedom’, ‘post-dictatorial’, ‘reconciliation’, and etcetera can be easily reified. During the workshop on Visual Culture, Archives, and Human Rights in Latin America, we will pay special attention to the performative dimension of artworks, archives, social movements, and institutional discourses.

STRUCTURE OF THE WORKSHOP

The workshop is to be held in New York, over two days in March 2014. There will be four round-tables, each of them composed of three speakers and one respondent, with a total of twelve papers, four respondents, and one inaugural lecture. Papers and presentations will be distributed in advance in an effort to conserve time and encourage deep discussions during the round-tables. Respondents will be assigned to provide brief comments on the individual papers and to facilitate the open-ended discussions that follow.

HOW THE FORD-LASA SPECIAL PROJECTS FUND WILL BE USED

This workshop will provide an opportunity for participants to engage in dialogue and disseminate research in a meaningful way. The main aims of this workshop are to strengthen inter-institutional cooperation and interdisciplinary debates across the Americas, and to open up a conversation on the interplays between artistic practices, visual culture studies, and the global agenda of Human Rights in Latin America. In addition, this workshop will help the expansion and consolidation of the recently created Latin American Studies Association, a transversal research group affiliated with LASA.
EXPECTED IMPACT

• The workshop will articulate sustainable bridges and effective discussions between researchers from different geographical regions and fields of expertise (humanities, curatorial studies, and political sciences).

• The workshop will be instrumental in the articulation of the abovementioned network on Art, Museum, and Human Rights in Latin America, in which more than twenty researchers, eight different universities, and ten museums across the region are involved. All the invited speakers are active members of the network, and some of them serve as local coordinators.

• The workshop will provide an important amount of theory-based and problem-oriented papers. These materials will be edited and sent to the Journal of Visual Culture (SAGE), with the idea to be published in 2015 in a special issue coordinated by the convener of this workshop.

• The workshop will open up a regional and interdisciplinary discussion on the idea of aesthetic justice, with a special emphasis on the role that visual culture and archival material play in the articulation of Human Rights in Latin America.

LIST OF PARTICIPANTS

CRISTIAN GÓMEZ MOYA
Professor on Visual Culture at the Program on Cultural Studies, Universidad ARCIS, Santiago de Chile

ANDREA GIUNTA
Universidad de Buenos Aires and Director of the Center for Latin American Visual Studies at the University of Texas

DEBORAH CULLEN
Director and chief curator of Wallach Art Gallery at Columbia University

CRISTINA FREYRE
Universidad de São Paulo (MAC-USP)

GABRIELA RANGEL
Americas Society, New York

TODD LESTER
International Coalition for Arts, Human Rights & Social Justice (New York) / Creative Resistance Fund

HELENA LÓPEZ
Researcher at the Program on Gender Studies (PUEG-Universidad Nacional Autónoma de México)

IDELBER ABELAR
Professor of Spanish and Portuguese at Tulane University

GRACIELA CARNEVALE
School of Fine Arts, Universidad Nacional de Rosario, Argentina

GUSTAVO BUINTINX
Director of the Cultural Center (Universidad Nacional de San Marcos, Lima)

JOSE LUIS FALCONI
Art Forum Curator at the David Rockefeller Center for Latin American Studies, Harvard University

MARIA FERNANDA CARTAGENA
Facultad Latinoamericana de Ciencias Sociales Sede Ecuador (Flacso)
ABOUT THE NETWORK ON ART, MUSEUMS, AND HUMAN RIGHTS IN LATIN AMERICA

This network is composed of more than twenty members affiliated with museums, universities, and research institutes across Latin America. The main aims of this network is to articulate effective transversal bridges between researchers from different geographical regions, as well as to promote a better understanding between academic research, curatorial practices, and community-based organizations in Latin America. One of the public activities of this network is its itinerant summer seminar. Focused on thematic issues such as memory production, trauma de-archiving, social reconciliation, or aesthetization of justice, this seminar changes its location every year. The Network on Art, Museums, and Human Rights in Latin America expects to receive support from the Global Centers Initiative Found.

BUDGETARI ISSUES

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<th>Item</th>
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<tr>
<td>International airfare (1,300 approximately) x 6 tickets</td>
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<td>amount requested to FORD-LASA SPECIAL PROJECTS</td>
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*All the expenses are in US Dollars

CONVENER BACKGROUND

Joaquin Barriendos (Mexico City, 1973) teaches at the Department of Latin American and Iberian Cultures, at Columbia University. Between 2007 and 2011, he was researcher and visiting professor at the University of Barcelona (Art History Department) where he taught courses on Museum Studies, Latin American Art, Visual Culture, and Cultural Globalization. In 2010 he was fellow-researcher at the Institute National d'Histoire de l'Art (INHA-Paris) and between 2008 and 2009 he was visiting-researcher at New York University (Program in Museum Studies). He is editor in chief of the journal *Cosmopolitics: Global-South Perspectives on Art Criticism* (forthcoming) and serves in the Editorial Board of the following publications: *Journal of Visual Culture* (SAGE) *Revista Hispánica Moderna* (Columbia University, N.Y.), *Journal of Global Studies and Contemporary Art* (RACO-University of Barcelona) and *Shift: Graduate Journal of Visual and Material Culture* (Queen’s University, Ontario).
In 2007, he founded the platform Global Visual Cultures, an open forum for theoretical and interdisciplinary-led research in visual culture, global studies, and contemporary art. Between 2008 and 2011, he coordinated the Research Group on Art, Globalization and Interculturality (an interdisciplinary research project affiliated with the University of Barcelona, which involves researchers from different universities such as Keith Moxey, Néstor García Canclini, Carles Guerra, Juan Vicente Aliaga, and Anna Maria Guasch). His publications include Geoestética y transculturalidad (Fundació Espais d’Art Contemporani Award in 2007) and Global Circuits: The Geography of Art and the New Configurations of Critical Thought (ACCA: 2011). He is a member of AICA (International Association of Art Critics), and is a founder member of the network Visual Culture Studies in Europe (a European-scale platform coordinated by Marquard Smith, which promotes and encourages collaborative research, cross-institutional exchanges and teaching activity in the field of Visual Culture Studies). He conducts the research project The Rise of Global Art: A Geopolitical View on the International Contemporary Art System (University of Barcelona), and together with Cristián Gómez runs the cultural platform TristesTópicos, a project focused on the analysis of current cultural, economic and aesthetic exchanges between Latin America and Europe. He is part of the network Red Conceptualismos del Sur, where he coordinates the platform Archives/Museums/Modernities. Since 2007, he has been the convener of the annual symposium Visual Cultures/Global Designs (a collaborative project between the University of Barcelona and the Arts Santa Mònica Center). Together with Zahia Rahmani, he runs a three-year research project entitled Entangled Contemporaneity: complexities and densities of global art (INHA-Paris/University of Barcelona).