Conviviality and the Institutional is a two-day 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. 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 will be on training and education. The programme will include 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, the Middlesbrough Institute of Modern Art, Klaipėda University, Gulbenkian Foundation, Rua das Gaivotas 6, Plataforma de Apoio aos Refugiados, and others.

Conviviality and the Institutional is the first activity of 4cs taking place in Lisbon and it presents a series of institutional practices geared towards establishing ongoing work with local communities that are facing conflict situations. The main points of this conference are, 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.

The aim of this conference is to reflect and encourage more research on the role of cultural and art institutions in conflict and post-conflict situations at a local level while being aware of the global reality we live in. At a more practical level, this series of 4Cs conferences – of which Conviviality and the Institutional is the first – seeks to involve doctoral students in both research and practical activities as well as to foster international collaborations and the exchange of good practices.

Deliveries – comprising the presentation of institutional practices from different contexts and realities in order to create a series of dialogues – will be followed by informal open discussions.
4CS | CONFERÊNCIA DE LISBOA – Convivialidade e o Institucional

Convivialidade e o Institucional é uma conferência de dois dias no âmbito do 4Cs: do Conflito à Convivialidade através da Criatividade e da Cultura, um projeto de cooperação apoiado pela Comissão Europeia no quadro da Europa Criativa, subprograma Cultura. Coordenado pela Universidade Católica Portuguesa, o 4Cs tem o objetivo de explorar a forma como a arte e a cultura podem ser grandes recursos para a abordagem à temática do conflito. Um dos principais objetivos do projeto é contribuir para a formação e educação. O programa incluirá exposições, residências artísticas e de investigação, ciclos de cinema, laboratórios de mediação, workshops, conferências, publicações, uma plataforma online e uma Summer School.

Oito parceiros de oito países diferentes (Portugal, Suécia, Alemanha, Reino Unido, Espanha, Lituânia, Dinamarca e França) trabalham juntos neste projeto, que teve início em julho de 2017 e irá durar até junho de 2021. As instituições parceiras são: a Faculdade de Ciências Humanas e o The Lisbon Consortium da 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 e ENSAD, e ainda uma série de parceiros associados que incluem o Culture+Conflict, o Instituto de Arte Moderna de Middlesbrough, a Universidade Klaipėda, a Fundação Gulbenkian, a Rua das Gaivotas 6, a Plataforma de Apoio aos Refugiados, entre outros.

Convivialidade e o Institucional é a primeira atividade do 4Cs a ter lugar em Lisboa e apresenta uma série de práticas institucionais orientadas no sentido de estabelecer um trabalho contínuo com as comunidades locais que enfrentam situações de conflito. Os principais objetivos desta conferência são, por um lado, estimular novas abordagens à compreensão e interpretação do papel social das instituições culturais e artísticas e, por outro lado, examinar e identificar novas direções para a investigação académica e a produção cultural no quadro de situações de conflito.

O propósito desta conferência é refletir e encorajar mais investigação sobre o papel das instituições culturais e artísticas em situações de conflito e pós-conflito ao nível local, estando simultaneamente ciente da realidade global em que vivemos. A um nível mais prático, esta série de conferências 4Cs – das quais A Convivialidade e o Institucional é a primeira – procura envolver estudantes de doutoramento em atividades tanto de investigação como práticas, bem como fomentar colaborações internacionais e o intercâmbio de boas práticas.

As comunicações – que serão compostas pela apresentação de práticas institucionais de diferentes realidades e contextos de forma a criar uma série de diálogos - irão ser seguidas de discussões informais abertas.
PROGRAMME | PROGRAMA

4 DEC/DEZ - MAAT

11.00 – 15.40: Free Entry at MAAT | Entrada Gratuita no MAAT

15.45: Conference Opening and Presentation of the 4Cs Project by|Apresentação da Conferência e do Projecto 4Cs por Luísa Santos

16.15 – 17.45: Session chaired by |Sessão moderada por Pedro Gadanho

- 16.15 – 16.45: Pedro Calado – As Plural as the Universe

- 16.45 – 17.15: Ilya Budraïtiskis - 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|Debate

5 DEC/DEZ - UNIVERSIDADE CATÓLICA PORTUGUESA

11.00 – 12.45: 4Cs – From Conflict to Conviviality through Creativity and Culture by|por Luísa Santos, Peter Hanenberg, Nelson Ribeiro

12.45 – 14.00: Lunch|Almoço

14.00 – 16.00: Session chaired by |Sessão moderada por 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|Debate

16.00 – 16.30: Coffee-break

16.30 – 18.30: Session chaired by |Sessão moderada por 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|Debate
PEDRO CALADO

Name: Pedro Calado, High Commissioner for Migrations
Organisation: High Commission for Migrations, Lisbon, Portugal

As Plural as the Universe
The permanent search for both the individual and collective identity of a people is a part of the fundamental exercise of understanding ourselves within the frame of society and of the world. As those answers are sought, borders are redrawn and new “others” and new “us” are discovered in the multiple layered experiences through which a culture is built. The retrospective search for identity in a people’s history helps to highlight not just how much identity is a changing thing but also how there is more of the “others” in us than we previously thought. In recent decades, we have witnessed a global paradigm shift regarding the importance that culture can take on as a transformative agent of territories and populations. Some authors underline a role of integration and social cohesion in this view of culture. This results in what can be called “action-culture” – as opposed to “ornament-culture” – which assigns a relevant role to participation in artistic and cultural activity, a role that promotes social changes in various scopes of individual and collective life within a community. At the center of this “new” conception of culture we find the assignment of a higher responsibility to this sector in the fight against social exclusion. Or, if one prefers – and in a more positive tone – in promoting inclusion.

This presentation will seek to reflect on the relation between culture and inclusion. Firstly, I will attempt to expatiate on the Portuguese intercultural legacy. Then, I will analyze the integration of migrant professionals within the arts sector, highlighting the distinctive, defining aspects of that integration as compared to the integration of migrants in other work environments. Lastly, we will cover some artistic and cultural projects for community intervention, underlining their role in the integration of migrants.

Biography
Married and father of two children, he is currently 40 years old and lives in Lisbon. Holder of a Bachelor’s Degree (Honors) in Geography from the Classic University of Lisbon, with a specialization in Education; and of a Master's Degree in Geography from the Classic University of Lisbon / University of Sheffield, specializing in "Exclusion, Society and Territory".
Consultant and assessor in various organizations such as the Calouste Gulbenkian Foundation.
Founder of and volunteer in various organizations of the third sector, particularly in the Association “Between Worlds” (Entre Mundos), of which he is Chairman of the Board for the biennium 2014-2015.
Representative of the Choices Program (Programa Escolhas) in the European Network of Youth Crime Prevention (EUCPN), and he was the winner of the European Heinz Roethof Prize awarded in 2003 by the European Union, for the "Neighborhood Guardians (Tutores de Bairro)" project.
Researcher and university lecturer, invited to various institutions of higher education, with many academic articles published in the fields of social inclusion, descendants of immigrants / ethnic minorities; as well as formal and informal education.
Professional trainer in the fields of social innovation, social inclusion, social entrepreneurship and migration.
ILYA BUDRAITSKIS

Name: Ilya Budraitskis, Historian and Activist
Moscow, Russia

Conservative turn and the contradictions of the Russian cultural sphere

Today, it is common to contrast the statism of today’s Russia with the Western order, which is based on the primacy of political and economic freedom. Nevertheless, the conservative rhetoric holding sway in Russia today, including attacks on market “individualism”, is organically combined with neoliberal practices in the Kremlin’s socio-economic policies. Isolationism, clericalism and authoritarian political methods do not meaningfully contradict the neoliberal principles of subordinating all spheres of social life to the logic of competition and market effectiveness, but create an overall hybrid ideological construct.

The cultural domain in Russia in recent years has been both the place in which this hybrid ideology has been produced and the place of its application. This situation creates a new challenge for those working in the cultural domain, who must defend their independence in the face of conservative ideological offensives and the logic of the market, guided in equal measure by an authoritarian state. In my presentation I’m going to analyse the particular features of Russian authoritarian neoliberalism’s cultural politics, the changing place of contemporary art in the existing ideological set-up.

Biography

Ilya Budraitskis is a historian and curator based in Moscow, Russia. He is on the editorial boards of several print and online publications, including Moscow Art Magazine and LeftEast. He is lecturing in the Moscow High School for Social and Economic Sciences and the Institute for Contemporary Art (Moscow). With Ekaterina Degot and Marta Dziewanska, Budraitskis co-edited and authored the book Post-Post-Soviet?: Art, Politics and Society in Russia at the Turn of the Decade (University of Chicago Press, 2013). He also was the co-editor and author with Arseniy Zhilyaev of the book Pedagogical Poem (Marsilio, 2014). His book Dissidents among dissidents (FMP press, Moscow) was published in 2017.
NINA POWER

Name: Nina Power, Philosopher
Organisation: University of Roehampton / Royal College of Art, Roehampton / London, UK

Art, the Public, and Thought
This talk will discuss the paradoxes of art in a period in which the ‘public’ has been forcibly disappeared by privatization and austerity. What kind of public is constructed by art today? Does art contribute to an understanding of oneself as a critical, thinking, citizen, or has art too been co-opted into regimes of exclusion and gentrification? Using various discussions of the current political status of art in the UK, as well as drawing on various thinkers of contemporary art and public space, I will present a balanced but critical examination for the possibilities of conviviality, and other modes of collective belonging, both in and outside the institution.

Biography
Nina Power is Senior Lecturer in Philosophy at the University of Roehampton and Tutor in Critical Writing in Art & Design at the Royal College of Arts. She is the author of ‘One-Dimensional Woman’ and of many texts on philosophy, politics and culture.
Art in Conflict

Present-day conflicts are often portrayed as external to the European context. The refugee crisis for example, all too often is mediated as an ahistorical event: refugees “suddenly” appeared at our borders, with either economic or religious motives, if not a combination of the two. Far more rare is an analysis of the refugee crisis that acknowledges the role of European countries in the War on Terror, amongst others through the invasions in Iraq and Libya, with mass killings and mass movements of civil populations as a result. 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?

Biography

Jonas Staal (1981) is artist and founder of the artistic and political organization New World Summit (2012-ongoing) and the campaign New Unions (2016-ongoing). Staal’s work includes interventions in public space, exhibitions, theater plays, publications, and lectures, focusing on the relationship between art, democracy, and propaganda. Recent solo exhibitions include Art of the Stateless State (Moderna Galerija, Ljubljana, 2015), New World Academy (Centraal Museum, Utrecht, 2015) and After Europe (State of Concept, Athens, 2016). His projects have been exhibited widely, among others at the 7th Berlin Biennial (2012), the 31st São Paulo Biennale (2014), and the Oslo Architecture Triennial (2016). Recent books by Staal include Nosso Lar, Brasília (Jap Sam Books, 2014) and Stateless Democracy (BAK, 2015). The artist is a regular contributor to e-flux journal and researcher at the PhDArts program of the University of Leiden on the subject of Propaganda Art in the 21st Century.
When Ethics and Aesthetics Meet Politics

Curating the political involves the work of artists who are in one way or another committed to, or affected by pressing social or political questions, such as nationalism, migration, economic inequality and freedom of expression. It entails a constant weighing of socio-political meaning vis-à-vis the aesthetic value of the artwork, as well as a certain ethical responsibility as regards the politics of representation. The refugee crisis, for example, has spurred many exhibitions and artistic projects, some stemming out of a genuine interest and involvement, others having been opportunistic and subject to criticism of exploiting the 'pain of others'. Images of poverty and precariousness can give rise to sensational images in the media as well as in art, which are should be anathema to critical art practices.

How can curatorial and artistic practice avoid the pitfalls and trappings of sensitive and contested subject matter such as the refugee crisis? What are the ethical issues that arise in such circumstances, and how does go about dealing with the problems of representation and cultural appropriation that are inherent to curating such topics and particularly identity politics? “About them, without them” is one of the traps to avoid in such cases. What does genuine involvement mean, and when does it turn into sheer exploitation? Who has the right to represent whom and why? What are the artistic and curatorial ethics that need to be taken into consideration?

We are affected by what we see in exhibitions. They influence the way we look at and interpret the world. This means that curator and artist have a shared responsibility towards society that goes beyond the creation of images to be consumed. On the basis of three projects* Katerina Gregos has curated, she will talk 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.

*Leaps of Faith: the first international arts project that took place on the UN-controlled Green Line and the divided city of Nicosia, Cyprus, building a cultural bridge between the Turkish and the Greek community of the city; Speech Matters the Danish Pavilion at the 54th Venice Biennale in 2011, an exhibition on freedom of speech; A World Not Ours: two exhibitions on the refugee crisis, the first at the Schwarz Foundation on the island of Samos in Greece, and the second at La Kunsthalle Mulhouse in France.
Biography

Katerina Gregos is a curator, writer and lecturer based in Brussels. Her curatorial practice explores the relationship between art, society and politics with a particular view on questions of democracy, human rights, capitalism, crisis and changing global production circuits. She is currently chief curator of the 1st Riga Biennial (2018) and curator of the Schwarz Foundation Munich/Samos.

She has curated numerous international exhibitions and biennials, including, more recently: Summer of Love, Schwarz Foundation and A World Not Ours, Kunsthalle Mulhouse (2017). In 2016 she was on the curatorial team for Uncertain States: Artistic Strategies in States of Emergency, Akademie der Kunst, Berlin. In 2015 she curated the Belgian Pavilion at the 56th Venice Biennale, Personne et les autres and the 5th Thessaloniki Biennial, Between the Pessimism of the Intellect and the Optimism of the Will (2015). Other recent exhibitions are: No Country for Young Men: Contemporary Greek Art in Times of Crisis at BOZAR, Brussels, 2014; The Politics of Play for the Göteborg Biennial, Sweden and Liquid Assets: In the Aftermath of the Transformation of Capital for the Steirischer Herbst, Graz, Austria – (both 2013); Newtopia: The State of Human Rights, several venues in Mechelen & Brussels; and Manifesta 9: In the Deep of the Modern, Genk, Belgium – co-curated with Cuauhtémoc Medina and Dawn Ades (both 2012). In 2011 she curated Speech Matters the critically acclaimed international group exhibition on freedom of speech for the Danish Pavilion at the 54th Venice Biennale. Previously, Gregos served as founding director and curator of the Deste Foundation’s Centre for Contemporary Art in Athens, Artistic Director of Argos -Centre for Art and Media, Brussels.

Gregos regularly publishes on art and artists in exhibition catalogues, journals and magazines, and is a visiting lecturer at HISK: the Higher Institute of Arts in Ghent and the Jan Van Eyck Academy, in Maastricht.
MICHAELA CRIMMIN

Name: Michaela Crimmin, Curator
Organisation: Royal College of Art, London, UK

Choices
Dan Foster in his book ‘Bad New Days’ says that we must intervene in the given, turn it somehow, and take it somewhere else. Foster continues by suggesting that we should move away from a reading of history as merely traumatic toward one in which cultural memory is made productive, marshalled toward the creation of new associations and encounters. In responding to these calls for constructive change, a presentation to articulate the aims and the activities of Culture+Conflict, a not-for-profit, independent agency engaging in an ongoing inquiry into the role and value of art in the context of international warfare. In this session a range of work by artists will be discussed in relation to activism, and in contexts that feature alienation. The talk will close by referencing discussion from a preceding symposium, Working across Divides (4 November 2017, Goethe-Institut London), and its focus on artists and curators that have involved themselves in grassroots initiatives and inclusive cultural production; art projects that bring people together, that create dialogue and shared spaces, and that find small-scale solutions for global challenges. We have two choices. We can be pessimistic, give up, and help ensure the worst will happen. Or we can be optimistic, grasp the opportunities that surely exist, and maybe help make the world a better place. (Noam Chomsky)

Biography
Michaela Crimmin is an independent curator, and co-director of Culture+Conflict, a not-for-profit agency working to inquire into and amplify the role and value of contemporary art produced in response to international conflict. Activities include events, an international scholarship and artist residencies. On behalf of the Royal College of Art, she is the art director of the UK’s programme of work for the major EU-supported project ‘From Conflict to Conviviality through Creativity and Culture’ (4Cs). An associate lecturer at London’s Central Saint Martins. Previously Head of Arts at the Royal Society of Arts, a role that included initiating and directing the RSA Arts & Ecology Centre; and coordinating the first works of art on the Fourth Plinth, Trafalgar Square. www.cultureandconflict.org.uk
ARIEL CAINE

Name: Ariel Caine, PhD Candidate, Center for Research Architecture, Goldsmiths University, London
Organization: Forensic Architecture, Goldsmiths University, London, UK

Granular Realism: Emerging activist possibilities within the changing spatial condition of photography

Over the last decade, emerging forms of digital and computational imaging using depth registering capabilities have forged a new condition in photography – one in which the photographic functions not as a flat image to be viewed, but rather as a 3D environment to be navigated. 3D photo imaging in its various technological forms has permeated the fields of archaeology, architecture, civil engineering, and municipal and state planning as well as agricultural, geological and resource driven industries. Restructuring them from the inside, it is simultaneously opening new spaces for intervention and resistance.

This paper will center on 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. In our project, ‘Ground Truth’ we attend to these technoprofessional forms of ethnic displacement by bringing forth visual strategies for human rights activism based on Do-It-Yourself (DIY), citizen-science, open hardware and cutting edge approaches to computational photography in the production of political testimonies. Through this methodology, we offer a form of photographic practice that is diffused, collaborative, multiple and architectural. ‘Spatial Photography’ here is a volumetric palimpsest where space, image, navigation and testimony collapse, allowing us to challenge preexisting thresholds of visibility and civic participation and ‘hack’ into the current conditions for the production of truth in a state of visual and political colonization.

Biography

Ariel Caine is a Jerusalem born (1979) artist and researcher currently living in London where he is a MPhil/PhD candidate at the Centre for Research Architecture, Goldsmiths University and PhD research Fellow at Forensic Architecture.

Utilizing cutting edge computational photographic processes in combination with analogue archival media, Ariel’s artistic practice and conceptual research explores the co-constitutive relations of state, religious nationalism and imaging technology, seeking to both expose and challenge the ways in which the photographic apparatus is embedded in the logic of the construction of the physical reality.

Ariel’s works have been exhibited and collected internationally.
JOÃO RIBAS

**Name:** João Ribas, Curator  
**Organisation:** Museu de Serralves, Porto, Portugal

**The public life of art**  
The public life of artworks and images is increasingly threatened and precarious today. From increasing acts of iconoclasm to increased forms of censorship, what we can see, hear, feel, and share in public is subject to ever more political, social, and spatial constriction—from both the violence of global terror and the repression of nationalist politics. 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?

**Biography**  
João Ribas is Deputy Director and senior curator of the Serralves Museum of Contemporary Art in Porto, Portugal. He was previously curator at the MIT List Visual Arts Center (2009–13) and at The Drawing Center, New York (2007–09). Ribas is the winner of four consecutive AICA Exhibition Awards (2008–11) and of an Emily Hall Tremaine Exhibition Award (2010). His recent projects include exhibitions of the work of Chris Marker, Nairy Baghramian, Akram Zaatari, Joachim Koester, The Otolith Group, Frances Stark, Stan VanderBeek, Manon de Boer, Unica Zurn, and Ree Morton. His writing has appeared in numerous publications and journals, including Artforum, ArtReview, Mousse, Afterall, The Exhibitionist, Artnews, and Art in America. His forthcoming publication In the Holocene (Sternberg, 2014) focuses on the notion of art as a speculative science.
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)

As capitalism in its neoliberal form spreads worldwide and populism rises in all corners of the West, a period one could call ‘post-political’ is appearing. In this era, the social divide has produced a new class, people to whom civil rights seem not to apply. Instead of commons, they are ‘undercommons’.

To address this state of affairs, one needs to ask ‘what is to be done?’, as the Russian revolutionary Vladimir Lenin put forward in his early twentieth-century political pamphlet. To answer that, I suggest curating as an ‘organic intellectual’ practice, one committed to the ‘undercommons’.

In this context, curating positions itself away from the aesthetic parameters, informed by modernism, that have been defining the mainstream narratives of art. With this vision, it offers a model that applies the principle of the post-artistic, inscribing itself in the legacy of a subaltern history of art as a mechanism for societal transformation.

Middlesbrough Institute of Modern Art has been implementing a civic agenda focused on use value, community building, activism and making. It is establishing itself as an institution that repurposes art as a tool for change, of which the programme responds to current urgencies.

If All Relations Were to Reach Equilibrium, Then This Building Would Dissolve illustrates this modus operandi. The exhibition was predicated on the fact that Middlesbrough is home to multiple refugee-background groups. It was generated with a service provision mentality and included opportunities for learning and discussion.

Biography
Miguel Amado is Senior Curator at Middlesbrough Institute of Modern Art. He was the curator of the Portuguese Pavilion at the 2013 Venice Biennale. Past posts, fellowships and residences include Tate St Ives, Rhizome at the New Museum, Independent Curators International, Abrons Arts Center, and the International Studio and Curatorial Program. As a freelancer, he has worked for institutions and events such as apexart, Museu Coleção Berardo, Frieze Projects at Frieze London, and Art Projects at London Art Fair. He is a critic for Artforum. He is a graduate of the MA in Curating Contemporary Art at the Royal College of Art.
4Cs Lisbon Team:
Isabel Capeloa Gil (Scientific Coordinator)
Luísa Santos (Project Coordinator and Scientific Co-coordinator)
Peter Hanenberg (Research Coordinator)
Adriana Martins (Researcher)
Daniela Agostinho (Researcher)
Ana Cristina Cachola (Researcher)
Sónia Pereira (Assistant Researcher)
Inês Espada Vieira (Researcher)
Ana Fabíola Maurício (Project Manager)

4Cs Steering Committee:
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Luísa Santos – Universidade Católica Portuguesa (PT)
Maria Lind – Tensta Konsthall (SE)
Bonaventure Ndikung – Savvy Contemporary (DE)
Michaela Crimmin – Royal College of Art (UK)
Carles Guerra – Fundació Antoni Tàpies (ES)
Rasa Antanavičiūtė – Vilnius Academy of Arts (LT)
Birgitte Kirkhoff Eriksen – Museet for Samtidskunst (DK)
Anna Bernagozzi – ENSAD (FR)