

INTERNATIONAL MUSEUM EDUCATION INSTITUTE: FOCUS BRAZIL
PEDAGOGY | ART | PARTICIPATION

Keynote Session: Thursday, July 21, 2011

Keynote: Legacies of Critical Pedagogy

6:00 p.m. Jay Levenson, Director, International Program, MoMA; and Wendy Woon, Edward John Noble Deputy Director for Education, MoMA, introduce the program.
Artist Vik Muniz delivers the keynote presentation, which will focus on his educational projects in Brazil.
Tom Finkelppearl, Executive Director, Queens Museum of Art; and Danilo Streck, Professor of Education at the Universidade de Vale de Rio dos Sinos (UNISNOS), Brazil, will discuss the historical legacy of the critical pedagogy and practices of Paulo Freire, Augusto Boal, and their peers in the United States and Latin America.

7:45 ***All participants and attendees are invited to a reception with caipirinhas!***

Full-day: Friday, July 22, 2011

Morning Session

A Review of Critical Pedagogy: Contemporary Art and Museums—Contexts and Possibilities

Concept: Artists, educators, researchers, and curators will explore the relevance of critical pedagogy and the possible legacies of Freire and Boal for contemporary art and museum practice, including exhibition display, artist residencies and projects, education programming, and online initiatives.

Framing Questions:

- 1) Freire's practice stressed the vital importance of "reading the world before reading the word." In what ways does this resonate with contemporary art and museum practices today?
- 2) U.S. critics have described Freire's pedagogical praxis as "participatory, situated, critical, dialogic, multicultural, research-oriented, activist, effective." How might these attributes have parallel developments in current art practices and/or be relevant to contemporary museums? What is the difference in reception of Freire's legacy and ideas internationally and in Brazil?
- 3) Boal's concept of invisible theater, where actors critically integrate and perform, yet do so unannounced, within diverse social situations as a means of promoting critical awareness offers a powerful model of a radical and critical social practice in the world. How might this be relevant for contemporary practices?

Speakers:

10:30 a.m. Pablo Helguera, Director of Adult and Academic Programs, MoMA, introduces the morning session
Cristiana Tejo, General Coordinator of Education, Fundação Joaquim Nabuco, Recife, Brazil
Yasmil Raymond, Curator, DIA Art Foundation
Calder Zwicky, Associate Educator, Teen and Community Programs, MoMA
Mary Jane Jacob, curator and writer, Chicago
Moderator: Jessica Gogan, MESA Instituto

Afternoon Session

Participatory Art and Social Contexts: Brazilian Histories, Legacies, and Contemporary Contexts

In the 1960s, both Hélio Oiticica and Lygia Clark spoke of the artist as a proposer. Oiticica even put forward the idea of the "artist as educator" along with the importance of "position-taking in relation to political, social, and ethical problems." Yet critical readings of their practices are mostly seen as distinct from the social and popular art movements happening in northeastern Brazil with Centros de Cultura Popular, as well as the emerging critical pedagogy of Freire and the radical theater of Boal in Rio de Janeiro.

Framing Questions

- 1) What are the historical, artistic, and socio-cultural contexts of the 1950s through the 1970s in Brazil?
- 2) In what ways can participatory art practices from the 1950s through the 1970s be paralleled with social movements and the pedagogical ideas of Freire and Boal? How are they distinct?
- 3) How might the study of this time period contribute to and be compared with current practices?

Speakers:

2:15 p.m. Ricardo Basbaum, artist: The artistic legacy of Brazilian artistic & education practice
Adele Nelson, PhD Candidate, New York University: The education of the artist in Brazil in the 1950s and early 1960s.
Fred Coehlo, MAM, Rio: The participatory turn in Brazilian art in the 1960s and 1970s.
Respondent: Connie Butler, The Robert Lehman Chief Curator of Drawings, MoMA
Moderator: Luiz Guilherme Vergara, MESA Instituto

4:30 Overall Respondent: Shannon Jackson, Professor of Rhetoric and Theater, Dance, and Performance Studies, University of California, Berkley, responds to the program proceedings with relation to her position on critical pedagogy and the arts.