

from
BRAZIL to
CANADA,
and in between

A symposium to coincide with the biggest exhibition of Brazilian art ever held in Canada currently on display at Museum London

2026

MARCH
6-7,

**Western University,
John Labatt Visual Arts Centre**

We acknowledge the support received by:

VPR Conference and Workshop Support | Migration and Ethnic Relations Centre | Rodger Research and Development Fund
Faculty of Arts and Humanities | Department of Visual Arts | Department of Languages and Cultures
Centre for the Study of Theory and Criticism | Centre for Sustainable Curating | School for Advanced Studies in Arts and Humanities
Department of Gender, Sexuality, and Women's Studies | Canada Research Chair in Art, Culture and Global Relations



**Museum
London**



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Registration Information

Join us for:

- ◇ Presentations by scholars and curators working on Brazilian art based in Canada
- ◇ Film screening, performance, and conversation with Brazilian artists working in Canada
- ◇ Roundtable discussion on Diaspora art specialists
- ◇ Guided tour of the exhibition *Tropi-X: Brazilian Art in Canada, 1970s-Now*

For planning purposes, we kindly ask that you register to the symposium through the link provided below.

https://uwo.eu.qualtrics.com/jfe/form/SV_396vx5tcwQkyfno

Registration Options

Individual Sessions

Select this option if you would like to attend **1 or more individual sessions**, instead of attending the whole day. This option is **free**, but does not include lunch. For a list of sessions, please see the Symposium Schedule below.

Full Days

Select this option if you would like to attend a **full day** or **both days**. Each selection **includes lunch** on the day, and will require a **registration fee of \$30 per day**.

- **Full Day, Friday OR Saturday ONLY: CDN\$ 30.00**
- **Full Day, Friday AND Saturday: CDN\$ 60.00**

For the film screening with director Nakitta Hannah Correa on March 5, please use this link to register: <https://museumlondon.ca/event/art-now-nakitta-hannah-correa/>

Acknowledgement

It is almost by accident that I became aware of the existence of Museum London's Brazilian collection, as I stepped in the Chair's position in the Department of Visual Arts at Western University in July 2021. I had been studying collections and exhibitions of art from Latin America in Canada for a few years, yet Museum London's Brazilian collection had escaped my attention, even though I had lived in the city for more than ten years by then. Although I was not an expert in Brazilian art, I immediately saw the potential, and I embraced the mission of reactivating this amazing collection.

After three years of research and collaboration with my guest co-curator Rodrigo D'Alcântara, [*Tropi-X: Brazilian Art in Canada, 1970s – Now*](#), the biggest exhibition of Brazilian art ever held in Canada, is currently on display at Museum London, until April 19, 2026.

The symposium, "From Brazil to Canada, and in Between," was planned to coincide with the *Tropi-X* exhibition. The symposium is guided by three main objectives: create a space for specialists working in Brazilian art in Canada to connect and exchange; reflect on the phenomena of Brazilian diaspora art in Canada and consider art as a form of knowledge that facilitates intercultural communication and stimulates agency.

I am grateful for the generous support received by Museum London, the VPR Conference and Workshop support/ Western Research, the Rodger Research and Development Fund, the Migration and Ethnic Relations Centre, the Faculty of Arts and Humanities, the Department of Visual Arts, the Department of Languages and Cultures, the Centre for the Study of Theory and Criticism, the School for Advanced Studies in the Arts and Humanities (SASAH), the Department of Gender, Sexuality and Women's Studies, the Canada Research Chair in Art, Culture and Global Relations, the Centre for Sustainable Curating, the Embassy of Brazil in Ottawa and the Instituto Guimarães Rosa. I also want to acknowledge the support received by my colleagues Cindi Talbot, Elisa Kilbourne, Jo Jennings, Katie Foster, Liza Eurich, and Linda Meloche. I am grateful to Emily Kings for the poster, and to Laura Lima Nishida for the logistic support. A big thank you to our moderators for their participation in the symposium. Without their support this event would have not come to fruition.

To our presenters and participants, thank you for agreeing to be part of "From Brazil to Canada, and in Between."

Muito obrigada,

Alena Robin, organizer
Department of Visual Arts, Western University

Land Acknowledgement

We acknowledge that Western University is located on the traditional territories of the Anishinaabek, Haudenosaunee, Lūnaapéewak and Chonnonton Nations, on lands connected with the London Township and Sombra Treaties of 1796 and the Dish with One Spoon Covenant Wampum. With this, we respect the longstanding relationships that Indigenous Nations have to this land, as they are the original caretakers. We acknowledge historical and ongoing injustices that Indigenous Peoples (First Nations, Métis and Inuit) endure in Canada, and we accept responsibility as a public institution to contribute toward revealing and correcting miseducation as well as renewing respectful relationships with Indigenous communities through our teaching, research, and community service. This Land Acknowledgement is a first step towards reconciliation. We encourage everyone to inform themselves about the traditional lands, treaties, history, and cultures of the Indigenous people local to their region.

The territories we now call Brazil are Indigenous lands, home to hundreds of distinct peoples with diverse languages, cultures, and ways of life. The name “Brasil” was imposed by Portuguese colonizers in the early 16th century, derived from the exploitation of pau-brasil, a native tree valued for its ember-red wood. Long before colonization, these lands were known by many names. The Tupi peoples called the coastal region Pindorama, and the Pataxó peoples called it Hãhãwpuá. Across the vast Amazon forests, the cerrado savannahs, the Atlantic forests, and the southern pampas, Indigenous nations named, cared for, and sustained their territories according to their own knowledge systems and cosmologies. Today, Indigenous peoples continue to live, create, and resist throughout what is now called Brazil. They remain at the forefront of struggles for the demarcation of their lands and for the defence of life against ongoing extractive practices such as illegal mining, logging, and agribusiness expansion. We honour their enduring presence, their resistance, and their profound relationship with these lands.

Conference Information

Western is a Smoke-Free Campus

Western's smoke-free policy supports a healthy, clean environment for all members of the University community and visitors to campus. The policy recognizes and provides exemptions for traditional cultural or spiritual practices by Indigenous community members, ensuring respect for Indigenous traditions and cultural expression. Outside of these identified exemptions, the policy applies broadly and includes all forms of smoking, vaping, e-cigarettes and tobacco use anywhere on campus.

For full details, including exemptions and implementation guidelines, please visit our website:

https://www.uwo.ca/hr/safety/well_being/wellness/smokefree/index.html.

Scent Awareness

To ensure the health and safety of all who study, work and visit here, Western requests your cooperation in maintaining a scent-free workplace. Please visit our website for more information and guidance on scent-awareness practices:

https://www.uwo.ca/hr/safety/topics/scent_awareness.html.

Location Information



Directions

John Labatt Visual Arts Centre

- GPS address: 183 Perth Drive, London



Public Transportation

Northbound:

- Bus 13 (Masonville Place - White Oaks Mall)
 - Stop: Delaware Hall stop #510
- Bus 106 (University Hospital – Parkwood Hospital).
 - Stop: Talbot College stop #1173

Southbound:

- Bus 13 (Masonville Place – White Oaks Mall)
 - Stop: Delaware Hall stop #509



Vehicle Parking

Friday: *option 1* – NCB Pay & Display Meters (limited availability)

- Enter on south side of John Labatt Visual Arts Centre
- Pay by Honk mobile app (\$3.00 per hour)

Friday: *option 2* – Medway (Lot R)

- Enter from University Drive beside Elgin Hall
- Pay by Honk mobile app (\$3.00 per hour)

Saturday: Visual Arts – Lot Y

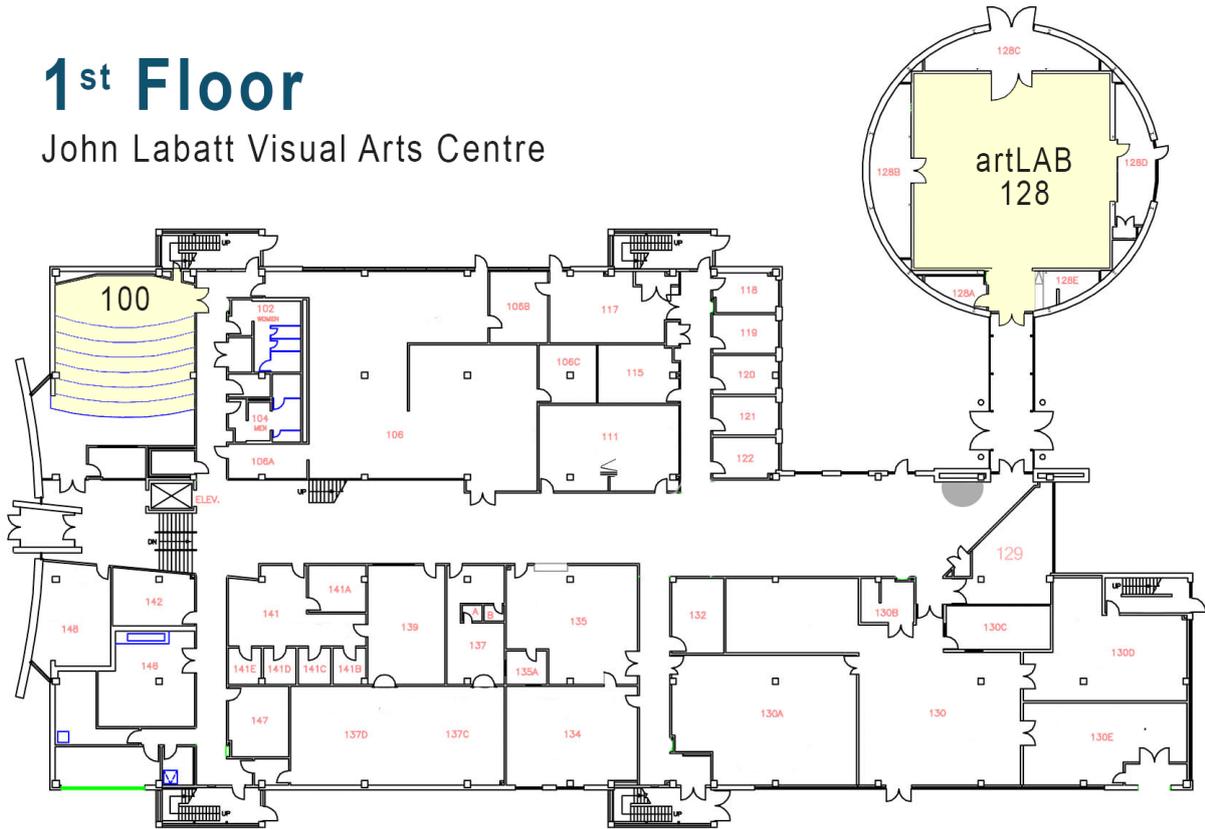
- Enter from Perth Drive north of John Labatt Visual Arts Centre
- Complimentary parking on weekends

For more information about parking on campus, please visit Western University Parking Services at <https://www.uwo.ca/parking/find/visitor/index.html>.

John Labatt Visual Arts Centre Floor Plans

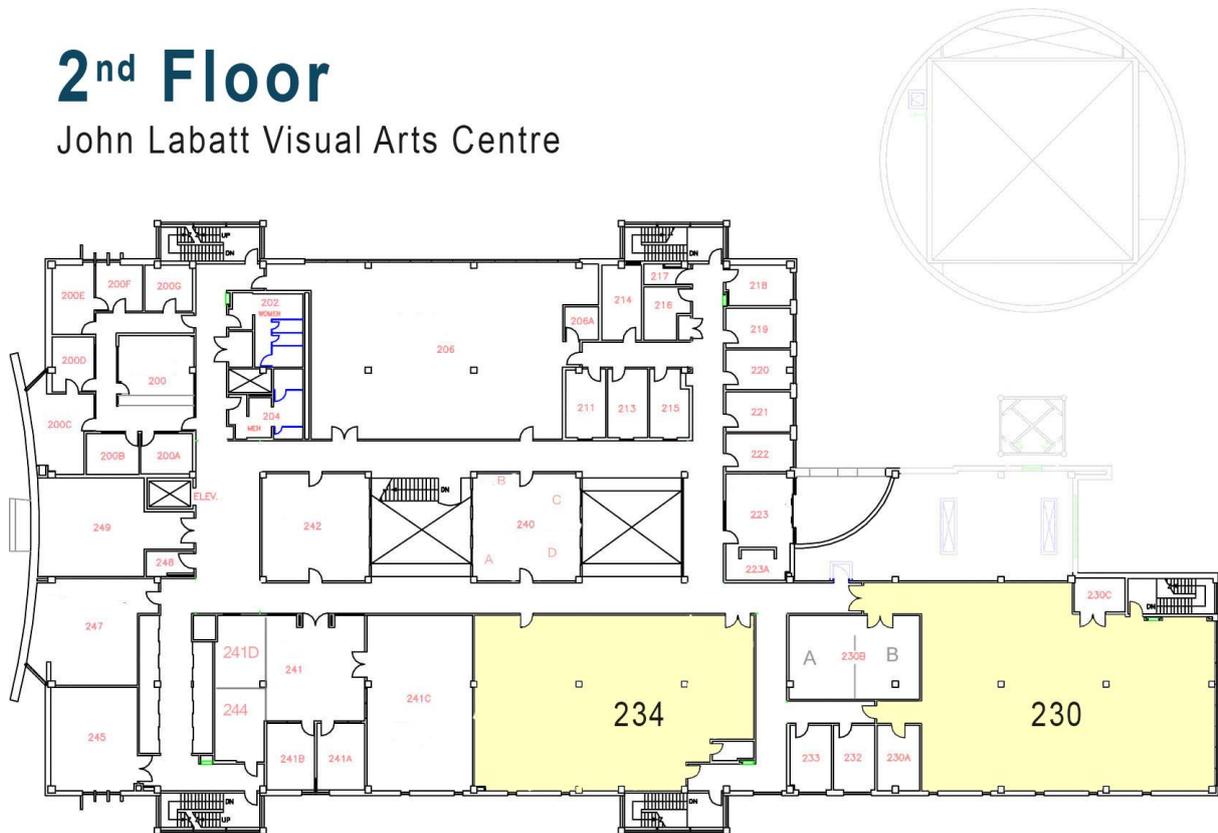
1st Floor

John Labatt Visual Arts Centre



2nd Floor

John Labatt Visual Arts Centre



Program at-a-glance

| THURSDAY – March 5 | FRIDAY – March 6 | SATURDAY – March 7 |
|---|---|---|
| <p>Museum London, Theatre</p> <p>7:00 – 8:30 pm "I Came to Give Us Life" Film screening and Q&A with Nakitta Correa</p> <p>Registration Required</p> | <p>Western University, John Labatt Visual Arts Centre, Room 234</p> <p>9:00 – 9:15 <i>Registration and coffee</i></p> <p>9:15 – 9:30 <i>Welcome and opening remarks</i></p> <p>9:30 – 11:00 Brazilian Art: Representation Moderator: Victoria Wolff, Western University</p> <p>Carla Francisco, <i>Colonialism, Postcoloniality, and the Artistic Field: Rethinking Brazilian Art through the Lens of Power Relations</i></p> <p>Carolina de Campos Tornich Manoel, <i>Mothering the Image: Afro-Brazilian Artists, Feminism, and the Politics of Creation</i></p> <p>Juliana Bevilacqua, <i>From Primitive to Modern Artist: Reframing the Sculptor Agnaldo Manuel dos Santos</i></p> | <p>Western University, John Labatt Visual Arts Centre, Room 100</p> <p>8:45 <i>Coffee</i></p> <p>9:00 – 10:30 Brazilian Art: Interdisciplinarity Moderator: Ruth Skinner, Western University</p> <p>Alessandra Santos, <i>Currents in Visual Poetry from Brazil to Canada</i> (zoom)</p> <p>Gabriel Menotti, <i>Barbarian Currents: a Sociological Approach to the History of Brazilian Media Arts</i></p> <p>Pamela Block (collaborators Nadia Meinerz, and Bruna Teixeira on zoom), <i>Defiça Portraits: Disability, Art and Communication</i></p> |
| | 11:00 – 11:30 <i>Coffee Break</i> | 10:30 – 11:00 <i>Coffee Break</i> |
| | <p>11:30 – 1:00 Allyship with Indigenous artists in Brazil Moderator: Evan Bowness, Western University</p> <p>Rodrigo D’Alcântara, <i>The iconography of Tibira do Maranhão, a Tupinambá transancestor</i> (zoom)</p> <p>Alexandre Cursino, <i>Jenipapo as Resurgence: Indigenous</i></p> | <p>11:00 – 12:30 <i>Tropi-X Artists: A Conversation</i> Moderator: Cassandra Getty, Museum London</p> <p>Aline Setton Bruno Smoky Ian Indiano</p> |

| | | |
|--|---|---|
| | <p><i>Visual Knowledge and Land-Based learning (zoom)</i></p> <p>Daniel Dinato, <i>Brazilian Indigenous Art in Canada: The Cases of Tiuré Potiguara and the Collective MAHKU</i></p> | |
| | <p>1:00 – 2:30 <i>Lunch Break, room 230</i></p> | <p>12:30 – 2:00 <i>Lunch Break, room 230</i></p> |
| | <p>Museum London, Ivey Galleries, second level</p> <p>3:30 – 5:00</p> <p>Walk through of <i>Tropi-X: Brazilian Art in Canada, 1970s-Now</i> exhibition with guest co-curator Alena Robin</p> | <p>2:00 – 3:30 Diaspora Art Moderator: Anahí González Terán, London-based artist</p> <p>Analays Alvarez Hernandez, <i>Latinx Canadian Artists in Montréal Today: New Trajectories and Persistent Challenges (zoom)</i></p> <p>Soheila Esfahani, <i>In-between Cultures: Cultural Translation in Diasporic Contemporary Art in Canada</i></p> <p>Tamara Toledo, <i>The Geopolitical Role of Art within Institutions: Latin American Art in Canada</i></p> <p>3:30 – 4:00 <i>Coffee Break</i></p> <p>artLAB Gallery</p> <p>4:00 – 5:00 Performance by Mariana Marcassa</p> <p>Moderator: Constanza Burucúa, Western University</p> |

Presentation Abstracts and Biographies

Thursday, March 5

MUSEUM LONDON, Centre at the Forks, 1st floor

7:00 – 8:30 pm: “I Came to Give Us Life,” Nakitta Hannah Correa, Film screening and Q&A

“I Came to Give Us Life” explores life in Rio de Janeiro’s Vidigal favela through restored VHS tapes donated by a local videographer. The filmmaker embarks on a personal journey, reflecting on their upbringing and the dynamics of Vidigal revealed in archival footage and present-day images of their childhood home, uncovering resilience, joy, and hardship. Candid conversations with the filmmaker’s parents shed light on their migration to Rio and the challenges of building a life in Vidigal, capturing pivotal moments like the rise of drug trafficking and its impact on the community. Their reflections trace the favela’s evolution from its humble beginnings to its present complexities. Exploring themes of identity, belonging, and the pursuit of a better future, the film invites viewers to reflect on the universal human experience of struggle and resilience. Ultimately, it honours the power of storytelling in preserving collective memory, offering a poignant portrait of life in Vidigal.

Keywords: Resistance, humanity, social justice, community, identity

Short bio: Nakitta Hannah Correa is a Montreal-based film director, writer, and producer focusing on documentary and installation films. She holds an MFA in Film Production from Concordia University, and her recent short film was screened at Black Film Festivals across Canada. Her work reflects critical perspectives on gender, race, and class, often referencing culture, collective memory, and the politics of representation. She has curated programs such as *Black Brazilian Cinema*, in collaboration with Regards Noirs, and was a guest researcher at Festival TransAmériques (FTA). Supported by CALQ and démART-Mtl, she is currently developing her first feature-length documentary in collaboration with a collective of Brazilian immigrant women.

Friday, March 6

WESTERN UNIVERSITY, John Labatt Visual Arts Centre, room 234

9:00 – 10:30 am: Brazilian Art: Representation

Moderator: Victoria Wolff, Western University

Carla Francisco

Colonialism, Postcoloniality, and the Artistic Field: Rethinking Brazilian Art through the Lens of Power Relations

The earliest manifestations of colonial art in Brazil—shaped by the Baroque style, travelers' imagery, and the establishment of academic and reproductive arts during the imperial period—were all pivotal stages in the structuring of a local, and later national, artistic field. The formation of Brazilian artistic milieus under the dominance of colonialism and slavery has left a lasting imprint on Brazilian artistic production, both in form (styles, aesthetics, and motifs) and in discourse. Drawing on a historical and sociological approach to art, this talk aims to examine how the reappropriations and rearticulations of artistic colonialism contribute to a critical reassessment of the institutional and socio-political frameworks of artistic creation in contemporary Brazil—particularly through the reuse of colonial and slavery-related imagery by contemporary artists.

Keywords: colonial arts, contemporary arts, Brazil, artistic field, colonialism, postcolonialism.

Short bio: Carla Francisco is a historian of art and culture specializing in Brazil during the long nineteenth century. Her research focuses on artistic practices and visual production within colonial and slaveholding contexts across the Atlantic worlds, as well as on contemporary reappropriations of colonial art by Afro-Latin American artists. She is currently working on a book manuscript entitled *L'esclave gagnedenier: A Visual History of Slavery in Nineteenth-Century Rio de Janeiro*. Since December 2024, she has been serving as Professor of Art History at the Université du Québec à Montréal (UQAM).

Carolina de Campos Tornich Manoel

Mothering the Image: Afro-Brazilian Artists, Feminism, and the Politics of Creation

This presentation investigates the artistic practices of contemporary Afro-Brazilian women artists—Monica Ventura, Renata Felinto, Thais Basilio, and Sunshine Castro—through the intersecting lenses of Black feminism, motherhood, and decolonial aesthetics. Drawing on close readings of selected works, the research explores how these artists' lived experiences as mothers and Black women in Brazil influence their creative processes, material choices, and thematic concerns, framing artistic creation as an act shaped by both care and resistance. It contributes to broader conversations about how race, gender, and personal history inform the politics of creation in contemporary art within the Brazilian context.

Keywords: Afro-Brazilian art, Black feminism, motherhood, decolonial aesthetics, contemporary art

Short bio: Carolina de Campos Tornich Manoel is a PhD candidate in Art History at Queen's University (Canada), where she researches contemporary Afro-Brazilian art from a gendered perspective, specifically focused on mother artists. She holds a Master's degree in Arts from the University of São Paulo, a Bachelor's degree in Visual Arts from the State University of Campinas (UNICAMP), and a Bachelor's degree in Journalism from the Pontifical Catholic University of Campinas (PUC-Campinas). Carolina's participation in the symposium expands discussions around Brazilian art. Through a historical and socio-political lens, her research offers another framework for understanding how gender, race, and lived experience intersect in creative practices in Brazil.

Juliana Bevilacqua

From Primitive to Modern Artist: Reframing the Sculptor Agnaldo Manuel dos Santos

The presentation traces a research journey that repositions the Afro-Brazilian sculptor Agnaldo Manuel dos Santos (1926–1962) as a modern artist who challenged the narrow role the art world had assigned to him. For decades, critics and curators classified the Bahian sculptor as a primitive or folk artist, attributing his work to an atavistic and unconscious connection to Africa. However, in-depth research into his life and oeuvre reveals that the artistic references he deliberately chose align with a concept of modernity shared by leading modern artists in Bahia—his contemporaries—as well as with the spaces in which he exhibited his work.

Keywords: Afro-Brazilian art; Modernity; Bahia; Primitive artist; sculpture

Short bio: Juliana Bevilacqua is an Associate Professor and Queen's National Scholar in the Arts and Visual Culture of Africa and the African Diaspora at Queen's University. She is the author of the book *Homens de Ferro* (2011) and co-author of *África em Artes* (2015). She has conducted curatorial and research work at various museums in Brazil, including the Afro Brazil Museum and the Museum of Art of São Paulo (MASP). In 2018, she was a visiting professor at Universidad de Los Andes in Bogotá, Colombia (Connecting Art Histories / The Getty Foundation). Since 2020, she has been a member of the Traveling Research Seminar on Afro-Latin American Art (Harvard University and Getty Foundation). She has curated several African and Afro-Brazilian art exhibitions in Brazil, such as *Agnaldo Manuel dos Santos: A Conquista da Modernidade* at the Museum of Art of Rio (MAR, 2022) and the Museum of Modern Art of Bahia (2023).

11:00 am – 2:30 pm: Allyship with Indigenous artists in Brazil

Moderator: Evan Bowness, Western University

Rodrigo D'Alcântara (zoom)

The iconography of Tibira do Maranhão, a Tupinambá transancestor

Before European colonization in the 16th century, the Tupinambá were one of the largest Indigenous groups along Brazil's coast, with rich social, symbolic, and gender systems. Among them were the tibiras, individuals who defied binary gender roles

and embodied sexual diversity. This talk focuses on Tibira do Maranhão, a tibira and the first known "queer" martyr in Brazil, executed by the Portuguese during colonization. Today, Tibira is honored as a dissident ancestor by many LGBTQIA+ Indigenous people in Brazil. I explore how contemporary Indigenous communities are embracing a trans-ancestral perspective and forming kinship with "queer" ancestors like Tibira beyond bloodlines. This approach highlights the importance of radical imagination in shaping collective identity and belonging, reactivating ancestral ties as a way to resist colonial erasure and celebrate Indigenous sexual and gender diversity.

Key words: Tupinambá; Tibira do Maranhão; Trans-ancestry; Indigenous queerness; Political imagination

Short bio: Rodrigo D'Alcântara is a Brazilian visual artist, filmmaker, curator, and researcher. He holds a PhD in Art History from Concordia University, an MFA from the Federal University of Rio de Janeiro and a BA from the University of Brasília. His work explores counter-hegemonic narratives through dissident mythologies, syncretisms, and dreams. D'Alcântara's projects have been featured internationally, in Brazil, Canada, Austria, Belgium, Chile, France, Germany, Greece, Italy, Uruguay, and beyond. His approach is transnational, multidisciplinary and fosters anti-colonial dialogues in both Brazilian and Canadian art contexts. He is the co-curator of the exhibition *Tropi-X: Brazilian Art in Canada, 1970s-Now at Museum London*, with Alena Robin.

Alexandre Cursino (zoom)

Jenipapo as Resurgence: Indigenous Visual Knowledge and Land-Based learning

This presentation examines the Jenipapo painting I received from a Maraká'nà artist-heale in Kûánãpará, known as Rio de Janeiro (Brazil) as a visual, medicinal, and epistemological act of Indigenous resurgence. Applied to my forehead, this practice inscribed ancestral knowledge onto the body, mirroring earlier land-based teachings in Gchi Engiikaaying, known as Toronto (Canada)—where a Bald Eagle's visitation called me to reclaim my Kariri and Puri identities. Analyzing Jenipapo as both Indigenous visual knowledge and land-based pedagogy, I argue that such practices resist colonial fragmentation by forging relational ties across Indigenous lands. Like the Maraká'nà Parrots and Eagle—spiritual messengers linking my work in Brazil and Canada—the dye's stain is a decolonial aesthetic, asserting Indigenous presence beyond borders. Juxtaposing these experiences with contemporary Brazilian-Canadian art, I ask: How can visual art honor Indigenous resurgence practices amplifying their ties to ceremony and land? This talk reimagines diasporic art through constellations of resurgence, where creation flows like water between bays.

Keywords: Indigenous visual knowledge, Jenipapo painting, land-based learning, decolonial aesthetics, Indigenous resurgence

Short bio: Alexandre Cursino is an Indigenous PhD candidate in Anthropology at Western University, where he researches urban Indigenous re-identification, resurgence, and decolonizing wellbeing. His work bridges Indigenous (auto)ethnography with ceremonial and community-based practices, particularly

through his engagement with his community, the Maraká'nà people in Brazil. Alexandre's work informs his broader commitment to rethinking academia through the lens of land-based knowledge, Indigenous sovereignty, and intergenerational healing. He is currently working on conceptualizing the Maraká'nã pluriversity.

Daniel Dinato

Brazilian Indigenous Art in Canada: The Cases of Tiuré Potiguara and the Collective MAHKU

In this presentation, I will discuss the artistic work produced in Canada by Tiuré Potiguara and the MAHKU collective. Born in 1949 in northeastern Brazil, Tiuré was surveilled during the 1970s and 1980s due to his involvement in the struggle for the self-determination of the Parakatejê and Potiguara peoples under the Brazilian military dictatorship. He later sought political asylum in Canada, where he lived for approximately 25 years between 1985 and 2010. During his time in Canada, he produced, among other works, *Mekaron* (1993) and *Ritual for the Dead* (1994). The MAHKU collective, by contrast, is a group of artists and researchers founded in 2012 in the Kaxinawá Indigenous Territory of the Jordão River (Acre State, Brazil). In 2023, the collective created the mural *Hawe Henewakame* in Montréal, as well as a homonymous piece developed in dialogue with three artists from the Pekuakamiulnuatsh Nation in Mashteuiatsh.

Short bio: Daniel Dinato is a Brazilian cultural worker, researcher, and curator. He holds a Master's degree in Social Anthropology (Unicamp, Brazil) and a PhD in Art Studies and Practices from the Université du Québec à Montréal. Since 2016, he has been actively collaborating with the MAHKU collective (Movimento dos Artistas Huni Kuin), with whom he has developed the practice of *curador-txai* and organized the exhibitions *Yube Inu, Yube Shanu* (2022), *MAHKU – Cantos de Imagens* (2022), and *Vende tela, compra terra* (2022). His work combines collaborative approaches with Indigenous methodologies and is committed to supporting the resurgence of Indigenous cultural and political systems. As a non-Indigenous Latin American immigrant living in Canada since 2019, Daniel also works to build bridges between Indigenous artists from the South and North of the Americas.

MUSEUM LONDON, Ivey Galleries, 2nd floor

3:30 – 5:00 pm: *Tropi-X: Brazilian Art in Canada, 1970s- Now*: Walk through of exhibition with guest co-curator Alena Robin

Alena Robin is Associate Professor and Chair in the Department of Visual Arts at Western University. An art historian trained at the Universidad Nacional Autónoma de México (UNAM), she is the author of *Las capillas del Vía Crucis de la Ciudad de México* (2014) and co-editor of *Latin America Made in Canada* (2022). Her area of expertise is religious art from Colonial Mexico. Her most recent research on the history of collections and exhibitions of art from Latin America has led to her groundbreaking article "Mapping the Presence of Latin American Art in Canadian Museums and Universities" (2019) and the exhibition *Tropi-X: Brazilian Art in Canada, 1970s- Now*, in Museum London co-curated with Rodrigo d'Alcântara.

Saturday, March 7

WESTERN UNIVERSITY, John Labatt Visual Arts Centre, room 100

9:00 – 10:30 am: Brazilian Art: Interdisciplinarity

Moderator: Ruth Skinner, Western University

Alessandra Santos (zoom)

Currents in Visual Poetry from Brazil to Canada

Visual and concrete poetry has long operated at the intersection of literature, visual art, and media, generating hybrid forms that challenge textual and spatial conventions. In Brazil and Canada, the genre developed in parallel yet intricately dialogic ways, shaped by local cultural tensions, available technologies, and cross-border intellectual exchanges. From the Noigandres group's internationalism to Marshall McLuhan's media theory, a lineage of mutual influence emerges. This presentation traces these trans-American currents, drawing from Canadian scholarly texts by Caroline Bayard (1989) and Jamie Hilder (2016), and the enduring impact of Brazilian concrete poetry on Canadian artists. Inspired by scholar and translator Odile Cisneros, the talk considers re-configurations of the genre, particularly its intersections with Indigeneity, decolonial aesthetics, and immersive installation practices. Through select case studies of Brazilian visual poetry art in Canada, this presentation examines the genre as a transnational and transmedial form attuned to the politics of language, materiality, and visibility.

Keywords: Visual Poetry, Transnational Aesthetics, Brazil-Canada Exchange, Indigeneity, Media Theory

Short bio: Alessandra Santos is associate professor of Cinema and Media Studies at the University of British Columbia. She specializes in Brazilian culture, cinema, media and literature. Her interest areas are utopias, technology, gender, postcolonial/ decolonial studies. The main goal of her research is to examine art as a relational field and catalyst for social change, as mediations and effects, and in mapping Brazilian art as social practice. Her publications include a book on Brazilian multimedia artist Arnaldo Antunes; a monograph on transnational film *The Holy Mountain*; and two co-edited interdisciplinary volumes on *The Utopian Impulse in Latin America* and *Performing Utopias in the Contemporary Americas* (both co-edited with Kim Beauchesne). These volumes offer innovative examinations of utopia through various forms, including film, visual and performance art. Her most recent project on Afrofuturism art and cinema in Brazil was supported by a SSHRC Insight Grant.

Gabriel Menotti

Barbarian Currents: a Sociological Approach to the History of Brazilian Media Arts

During the whole 20th century in Brazil, technology was a key element of artistic imagination. Oswald de Andrade, the father of Brazilian 'cannibal' modernism, envisioned the Americas as a cradle of a new society populated by technicized barbarians. The country's post-war avant-gardes indeed embraced computers and

electronic media as transformative forces, capable of realizing the promise of a nation in search of its modern identity. This presentation will explore this history through a sociological lens, examining the many intriguing circumstances that have shaped new forms of cultural and artistic expression in the country after the second World War.

Keywords: media arts, art and technology, modern avant-gardes, sociology of art

Short bio: Gabriel Menotti is Associate Professor and chair of the Screen Cultures and Curatorial Studies graduate program at Queen's University, Ontario. He also works as a filmmaker and independent curator in the field of media practices. He has published extensively on image and technology and presented projects in venues all over the world. His most recent books are *Barbarian Currents: Half a Century of Brazilian Media Arts* (2025, co-edited with German Nunez) and *Practices of Projection: Histories and Technologies* (2020, co-edited with Virginia Crisp).

Pamela Block (in-person presenter), **Nadia Meinerz**, and **Bruna Teixeira** (collaborators on zoom)

Defiça Portraits: Disability, Art and Communication

DISABILITY PORTRAITS FROM BRAZIL is a research creation project initiated in 2021 involving the production of multi-modal portraits that focus the perspectives of disabled Brazilians: 22 co-creative duos delivered 11 podcast episodes and 11 visual art pieces viewable at <https://www.retratosdeficas.com/>. This was followed by a series of virtual symposia in 2022 and 2023 funded by an SSHRC-funded Connections grant. This project challenges the dominance of global north representations of disability and provides alternative intersectional experiences of Disability from the Global South – in particular Brazil during the era of the Bolsonaro Presidency and the Covid-19 Pandemic. The Connections grant allowed us to expand connections and discover new alliances among disabled and non-disabled artists, activists and scholars in Brazil and Canada.

Keywords: Disability, Art, Communication, Brazil

Short bio: Pamela Block is a Disability Anthropologist and Professor at Western University. Her research interests include the intersections of gender, race, economic status, sexuality and disability movements for disability liberation (justice and rights) and disability oppression (eugenics, sterilization, mass-incarceration and killing) in Brazil, the United States and Canada. Recent research includes social movement activism by led by disabled people in relation to activism led by family members, research creation of “disability portraits” by disabled people in Brazil, and experiences of disabled Afro-Brazilian women in post-secondary education. Pamela has ADHD and anxiety and has an Autistic older sister name Hope.

11:00 am – 12:30 pm: Tropi-X Artists: A Conversation

Moderator: Cassandra Getty, Museum London

Ian Indiano

Short bio: Ian Indiano is an artist based in London, Ontario. He studied Visual Communication in Brazil before graduating from Fanshawe College's Fine Arts program in 2022. Ian works primarily with drawing and painting across various media, and his practice also includes experimental comics and zines. His work has been exhibited in both Brazil and Canada, including the solo shows ONE (2023) and SOOT (2024), as well as several group exhibitions. As a commercial artist, Ian has produced posters, album covers, t-shirts, and illustrations for books and newspapers. He has taught perceptual studies at Fanshawe College and has experience working with students of all ages. Currently, he is a resident artist at TAP – Centre for Creativity, and a member of the Good Sport collective. Ian's background in both education and design informs his multidisciplinary approach, and he continues to explore themes of identity, culture, and belonging through his work.

Bruno Smoky

Short bio: The artist Bruno Smoky, dedicated his life to visual art. Since childhood, In 2004, he began painting on walls with spray paint in Brasilândia where he grew up, a precarious neighborhood of Sao Paulo, Brazil. Smoky has gained international and professional recognition through his artistic journeys though out Brazil, Chile, the Dominican Republic, Venezuela, Argentina,Paraguay,Sweden,USA, Germany, Netherlands, England and Canada. He is always in search of artistic exchanges, learning and teaching art is part of his life style. He has worked in various organizations and NGOs teaching the history of graffiti and its role in society to at risk youth. He is the founding member of the Clandestinos crew in 2013 Smoky moved to Toronto, Canada together with his wife and artistic collaborator, Shalak, and continues his art practice.

Aline Setton

Short bio: Aline Setton is an artist living and working between São Paulo and Toronto. With an undergraduate degree in Architecture from the Escola da Cidade University (São Paulo, 2013), and in Studio Arts, from Sierra College (Nevada, 2015) her research focuses on the built environment and the dialogues between body, object, architecture, and landscape. Her practice is focused on painting and collage, where she recreates labyrinth-like compositions through the fragmentation of archival and personal images. She is interested in visually combining various themes such as simultaneity, paradoxical happenings, and spatiality. Seeking to engage the viewer as an active participant, she creates paintings characterized by the use of multiple perspectives that accentuate illusions of depth, and extends beyond the limits of the surface by creating three-dimensional sculptural works and site-specific installations using a variety of mediums. Setton's work is in the permanent collection of the Museu de Belas Artes do Rio de Janeiro, and has been shown in multiple exhibitions, including: *Interiores*, Galeria Murilo Castro, São Paulo (2024); *Mimese*, Centro Municipal de Arte Hélio Oiticica, Rio de Janeiro (2024); *Ser & Estar*, Duran Contemporain, Montreal (2025); *Mar, Rio, Fonte*, Galeria Karla Osorio, Brasília (2023); Bienal Internacional de Arte de Gaia, Portugal (2021); *Making Spaces*, Sur Gallery, Toronto (2020).

2:00 – 3:30 pm: Diaspora Art

Moderator: Anahí González Terán, London-based artista

Analays Alvarez Hernandez (zoom)

Latinx Canadian Artists in Montréal Today: New Trajectories and Persistent Challenges

Building upon my article, “An Auto-Ethnographic *Entrée en Matière* and *Mise en Contexte*: Latinx Canadian Art(ists) in Montréal, published in 2022 in the journal *Latin American and Latinx Visual Culture*, this paper proposes an updated assessment of the Latinx Canadian art scene in Montréal. In the 2022 article, I examined the early stages of visibility, the tentative institutional embrace, and the artists’ cautious engagement with the identity category “Latinx Canadian.” Today, this scene is at a critical juncture. Increased institutional support, visibility in major exhibitions, and heightened curatorial interest suggest significant progress. However, issues of tokenism, representation, and precarious conditions continue to persist. This paper will critically examine recent exhibitions, curatorial strategies, and public programming from 2022 to 2026, evaluating their impact on the professional trajectories of Latinx Canadian artists. Ultimately, the paper aims to identify pathways for the sustained recognition of Latinx Canadian artistic practices into Montréal’s cultural fabric.

Short bio: Analays Álvarez Hernández is an art historian, independent curator, and associate professor in the Department of Art History, Cinema, and Media Studies at the Université de Montréal. Drawing on diasporic and decolonial approaches, her research focuses on public art, global art histories, and alternative exhibition spaces. She is the author of the chapbook *Climbing Aboard: Havana Apartment-Galleries and International Art Circuits* (ICI Berlin Press, 2023), and has co-edited special issues for the journals *RACAR* (2021) and *Latin American and Latinx Visual Culture* (2022), as well as the forthcoming collective volume *Diffractioning the North: Contemporary Latinx Canadian Experiences and Practices in Film, New Media, and Visual Arts* (Concordia University Press, 2025). Through her scholarly work, she has contributed to the conceptualization of the term “Latinx Canadian”—one that encompasses, for instance, the work of Brazilian Canadian artists. Her co-editing of *Diffractioning the North* offers a critical foundation that directly informs and complements the themes of this symposium.

Soheila Esfahani

In-between Cultures: Cultural Translation in Diasporic Contemporary Art in Canada

What counts as culture and whose culture counts? Do cultures have fixed origins and roots? How do cultures change with migration? What does it mean to live in-between cultures? How does the experience of displacement play out in a cultural context in the society? Reflection on these questions within the context of multicultural society of Canada are timely acknowledgements of what constitutes Canadian identity for immigrants and the challenges that are experienced by people living in diaspora. This presentation addresses the question of cultural displacement and challenges of living in diaspora through the creative practices of visual artists from culturally diverse backgrounds in Canada and propose various strategies for cultural negotiations from a diasporic lens.

Keywords: cultural translation, diaspora, migration, displacement, hybridity

Soheila Esfahani is a visual artist and Assistant Professor at Western University. Her research and art practice navigates the terrains of cultural translation in order to explore the processes involved in cultural transfer and transformation and questions displacement, dissemination, and reinsertion of culture in diasporic discourse. She is a recipient of grants from the Canada Council for the Arts, the Social Sciences & Humanities Research Council of Canada, the Ontario Arts Council, and the Region of Waterloo Arts Fund. Her work has been exhibited across Canada and internationally including at the Aga Khan Museum (Toronto, ON), Canadian Cultural Centre Paris (France), Surrey Art Gallery (Surrey, BC), Canadian Museum of Immigration (Halifax, NS) among others, and has been collected by various public and private institutions including the Canada Council's Art Bank. Her coin design for the Royal Canadian Mint's Celebrating Canada's Diversity Collection was released in limited mintage gold and silver coins in 2024.

Tamara Toledo

The Geopolitical Role of Art within Institutions: Latin American Art in Canada

This paper discusses systemic barriers perpetuated by a neoliberal model and how its extractivist and imperial nature benefits the subaltern subject until it is no longer profitable or necessary. It highlights how artists of the diaspora of Latin American descent are ignored within Canadian art institutions, and instead why its hemispheric presence plays an instrumental role within this extractivist neoliberal project, promoting instead Latin American art exhibitions that aim to fulfill political and economic agendas. This neoliberal intention is demonstrated through the examples of Canadian companies' deep interest in the resources that are extracted in both Brazil and Cuba and mentions how private funders influence the trajectory of institutional programming. However, diasporas that live and work within this geopolitical model and structure do not reap the benefits of institutional presence, and instead remain marginalized, rendered invisible, often censored, and ghettoized within art circuits; often becoming targets due to their critically conscious discourses.

Keywords: Latin American art, Diasporas, neoliberal projects, extractivism, Canada.

Tamara Toledo (PhD) is a Toronto-based scholar, curator, writer, and artist. Her research focuses on hemispheric connections, decolonial methodologies, neoliberalism as it affects artistic practices of the oppressed, oppositional consciousness within the arts, and Latin American diasporic exhibition histories. Her essays, reviews, and exhibition texts can be found in various publications including ARM Journal, C Magazine, Fuse, Canadian Art, Latin American and Latinx Visual Culture Journal of the University of California, and Concordia University Press. Toledo has worked in collections, research, programming, and curatorial roles at A Space Gallery, Prefix Institute of Contemporary Art, and the Art Gallery of Ontario. She has shared her research through public talks, exhibition tours, guest lectures, panels, and conferences held in multiple venues and institutions across Canada, the United States, and Mexico. Toledo is co-founder of the nonprofit arts organization Latin American Canadian Art Projects and is currently the Director/Curator of Sur Gallery.

4:00 – 5:00 pm, Western University, John Labatt Visual Arts Centre, artLAB Gallery

Performance by Mariana Marcassa

Moderator: Constanza Burucúa, Western University

Short bio: Mariana Marcassa is a performance artist, researcher and somatic therapist. Born into a family rooted in the land—making cheese and singing to animals—Mariana’s practice is deeply informed by voice as a device for accessing ancestral and cosmic memories. Mariana began her artistic trajectory in 2001 while studying Visual Arts at FAV-UFG in Goiânia, where she co-founded the performance collective Grupo EmpreZa. Over the following decade, she developed an extensive practice of experimentation, exhibitions, and artistic residencies with the group before continuing her work independently. Since 2017, she has lived and worked in Tiohtià:ke / Mooniyaang / Montreal, where she has been developing a theoretical and practical approach to sound and voice explorations, and the creation of experimental listening techniques. She works with individuals and groups, in private or as a performer. It has been through voice and sound—as performance, as aesthetic proposition and clinical intervention— that Mariana has been asking how an engagement with sound as vibration and voice not subordinated to the spoken-language— might facilitate new modes of experience, and new techniques for living. Mariana holds a PhD in Clinical Psychology from PUC-São Paulo. She conducted postdoctoral research in the arts at Universidade Federal Fluminense and at Concordia University, collaborating with PPGCAV, SenseLab, Acts of Listening Lab, and LePARC. She is the author of the bilingual double book *BANZO SOUNDS* and *BANZO LANDSCAPE* (Grosse Fugue Edition, 2019).