



# 1989 MEGAPLEX WORLDWIDE EXHIBITION AARHUS **PROJECT BRIEF**

Copenhagen, October 2019

Edited by Nicol Savinetti

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## BACKGROUND

Copenhagen-based arts organisation [IMMART](#) and Rio-based [M'BARAKÁ](#) (via a representative based in Copenhagen) have been invited to participate in the 1989 Megaplex Worldwide Exhibition in Belgium. The event is a one-day digital exhibition featuring the opening night of events by arts organizations across the globe, put together and presented in Brussels by [FAM & Events asbl](#). Presently, 23 cities will be represented (Rio de Janeiro, London, Berlin, Singapore and Vaduz among others), including the event being organised by IMMART and M'BARAKÁ in Aarhus, via live-stream at a location in Brussels on 14 November 2019.

IMMART and M'BARAKÁ are collaborating on an 11-day event at [The Dome](#) in Aarhus that will encompass a multi-media group exhibition featuring seven international artists based in Denmark, Belgium, Finland and Hungary, two children's workshops, and an expert panel debate on themes relating to the socio-political happenings of 1989 and their outcomes.

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## VENUE & OPENING HOURS



### THE DOME (*Domen*)

[www.domen.aarhus.dk](http://www.domen.aarhus.dk) // [www.domeofvisions.dk](http://www.domeofvisions.dk)

Known as a house for city life, The Dome now run by Aarhus municipality is located on the main harbour in Aarhus. With the ambition of rethinking how the local community and the municipality encounter one another, The Dome aims to experiment with short-term diverse usage of the space, promote community, togetherness and sustainability, and to operate on a daily basis with openness together with those who use the space.

The Dome is particularly suited to the 1989 exhibition for the focus on one of the most pressing issues of our times, sustainability. It also represents the positive developments with regard to the sharing of public space and the possibilities for affordable and accessible public eco-architecture.

The bar in The Dome, located on the ground floor, is run by Mellemfolkeligt Samvirke (Action Aid Denmark) and is open 10:00 - 20:00 which will also be the opening hours for the exhibition.

During the 1989 Megaplex Worldwide Exhibition Aarhus, an art exhibition will occupy spaces on the ground and first floor of The Dome, and a kids workshops and debate evening will be held in the meeting room on the ground floor.

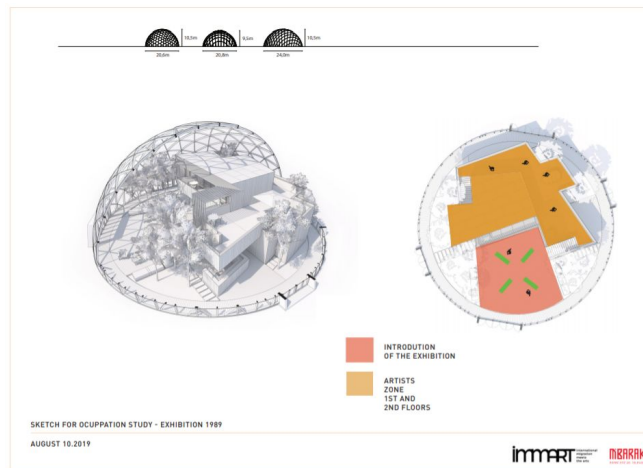


Image (above) by Jonathan Grevsen sourced at [www.stiftet.dk](http://www.stiftet.dk)

Sketch (below) by Diogo Rezende, M'BARAKÁ

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## 1989 EVENT AGENDA

11 - 12 November	Set up exhibition	<p>A group multi-media exhibition featuring seven artists based in Denmark, Finland, Hungary and Belgium but representing nine different countries will occupy the two entire floors of The Dome in Aarhus.</p> <p>Local volunteers and volunteers from the IMMART network will set up the exhibition with curator Letícia Stallone from M'BARAKÁ.</p>
13 November	Sneak Preview	Local schools, after-school care institutions and residents at local old people's care homes will be invited to visit the exhibition
14 November	Opening Night	<p>Welcome drink &amp; opening of exhibition by guest speaker (TBC).</p> <p>Performance by visual artist Jupiter Child (MOZ/DK) and semi-improvisation musical performance by Lucia Szabová on vocals (SLV) and Nadia Okrusko on keyboard (LIT).</p>
15 November	Kids Workshop	Two workshops will last for 4 hours and result in completed works that will become part of the 1989 exhibition at The Dome. There will be approximately 10 children 13-16 years from Jelling Asylum Center and 20 children aged 10-11 years from Børnenes Friskole.
16 November	Roundtable Debate	<p>Four experts from academia and the field of human rights are invited to discuss questions such as: What sort of democratic ideal was behind the social movements of 1989 and what were its blind spots? Are the emerging forms of new nationalisms, the "refugee crisis" and the environmental disaster of not addressing global warming the result of nonsensical euphoria about the creation of the best of all possible worlds?</p> <p>The debate will be moderated by Sacramento Roséllo (ESP/DK).</p>
17 November	Final Day of Exhibition	Representatives from M'BARAKÁ and IMMART will be present.
18 November	Dismantle exhibition	Local volunteers and volunteers from the IMMART network will dismantle the exhibition with curator Letícia Stallone from M'BARAKÁ.

## CURATORIAL STATEMENT

30 YEARS AGO broadcasters all over the world announced that the Berlin wall didn't mean anything anymore. Whoever wanted to leave East Germany and go to the West or anywhere in the world was free to do so. A beautiful wave of optimism and hope spread throughout the globe, stirring up different emotions. Freedom came with a price, a disquiet anxiety which led to few jobs, high rates of suicide and even though new products started coming in, there were few who could afford them.

Currently, many different events all over the world are celebrating the 30 years' anniversary of this change, in different ways, only in the MEGAPLEX exhibitions, there are over 20 cities simultaneously developing their own views of the theme. In Copenhagen (DK), the Golden Days Festival is dedicated exclusively to the year of 1989 and the fall of the Berlin Wall with social, art and cultural workers who are aware of the importance of history, and who are bringing back these memories for a reason.

The exhibition IMMART and M'BARAKÁ are putting together in Aarhus (DK) as part of the MEGAPLEX Worldwide Exhibition is structured in powerful voices of artists that, as a collective voice, praise the importance of history in constructing a better future. The Berlin Wall surrounds our project maybe as a landmark of those memories. However, as we progress in the making of the exhibition, we emphasize more and more explicitly that the 1989 Megaplex Worldwide Exhibition Aarhus is not about the Wall.

We have developed a site-specific exhibition and by that, we mean we choose to use The Dome – the venue where the exhibition is being held – as a source of inspiration for what we do in a community and how we do it. The Dome is mounted on a principle of “active citizenship” and is a space dedicated to co-creating a united society, with united efforts from politicians, citizens, businesses, associations and municipal employees.

Occupying the space allows us to consider ourselves as part of that body, and the events – the art exhibition, the children's artistic workshops and the roundtable debate – represent our action. Through the works, we are ambitiously voicing what matters to us 30 years from 1989: the crisis over immigration, xenophobia, new forms of dictatorship, censorship, the destruction of the planet and matters of human rights.

We, the cultural workers involved in the making of this project, acknowledge the influence of our own identities, histories and heritage in our practice. We are highly educated women of 'colour' with European, Latin and African heritage. We are striving for change; we wish to engage with a broader cross-section of the public; we recognize our privileges and are active in using our voice for what we believe to be a step towards the betterment of society - it is through the Dome's essence that we choose to engage.

I, the curator of the exhibition, come from Brazil, a country that has, in recent times, been consistently ignoring and repeating history, slowly destroying national memory in favour of inconsequential financial gain. My country is being governed by people who disparage imminent matters of climate

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change, take science and education for granted and by purposefully misusing the concept of democracy, are reinstalling censorship, dictatorship and making the wheel of moneymaking turn in favour of corrupted politics.

In Europe I find a different scenario with regard to democracy and the environment, but I see more strongly the prejudice of governments and people in relation to migrants' culture, language and background. At the micro level, one can witness a politics of exclusion: international artists, for instance, face many barriers when trying to work abroad; protection seeking children and families are treated worse than convicted felons by the state; and the state has an ever increasing influence on citizens' and denizens' family life.

With our exhibition and event, we refuse apathy, set aside our obvious privileges and successes, and instead voice the world we see 30 years after 1989. Ambitiously occupying the role of active citizens, this exhibition, the workshops and the debate represent aspects of our world today that we want to see change. With 1989 Megaplex Worldwide Exhibition Aarhus we hope that 30 years from now, we will see ourselves, and be seen by others, as having been part of an emerging revolution.

## PROGRAM DETAILS

### Concept Story

**Until 1989, the world had lived under a clear order, an unstable but somehow organized equilibrium between blocks. There were the good guys and the bad guys, and everybody knew that the bad guy was the other.**

In 1989, mobile phones were still the size of a house brick; computers saved data to 'floppy disks' accompanied by the sing-song whine of a dial-up system's modem; data was sent from one user to another; and the quickest way to get in touch, if living in 'the East', was via a pre- booked phone call at the local post office, or a letter to be read en route by censors.

The BBC World Service and Voice of America, when not jammed, provided those in the 'Eastern Bloc' with news and propaganda from the capitalist world. The spill over of TV signals in East Germany offered tantalising glimpses of another way of life. Similarly, in the 'West' communism was demonized and the successes of East Germany, such as the high level of women's labour market participation, were silenced.

The "post-soviet" project began with a public gesture of rejection to all soviet ideologies, monuments were demolished and buildings were repurposed. The shared memory from the revolutions of 1989 is that of a time of excitement that could only be brought forth by change and transformation. The separation led to a rediscovery of democratic participation and civic activism. But what is left of this upheaval now, 30 years later?

It seems we are left with not much excitement or hope but issues we didn't call for, forgot to address or chose to ignore. We are passive observers of the resurgent nationalisms and xenophobia in a united Eur-Asia and further afield, we see regimes transitioning once again into new kinds of authoritarianism and censorship as well as new closures of the public sphere. If the starting point of soviet ideology was the idea of universal justice – even if it meant the destruction of the old world's economic, social, political and cultural foundations – today, the purpose seems to be rather lost, egoistic and dangerous. **Our ideas of democracy and justice are in question, and our capitalist approach to building society is resulting in deep rooted corrupt practices, human rights abuses, the destruction of the planet and issues of sustainability.**

The questions inherent to the exhibition concept is: How much has changed since 1989 and what is the alternative now? The artworks exhibited at the 1989 MEGAPLEX EXHIBITION in Aarhus share the perceptions of our own time and call attention to many issues we need to address now:

Giuseppe de Bellis' **EVOLUTION IS A MONSTER** confronts us with the ugly greed in capitalist power, our war over land, the neglect for cultural heritage, history and tradition. Kika Nicolela's **BLINDLY** exposes the aberration of the speeches of congressmen in Brazil at the parliament session that voted for president Dilma Rousseff's impeachment in 2015, installing a coup d'Etat. Edwina Goldstone reads the constant changes throughout history in a site specific piece comparing them to the adaptations added to the Conventions of Geneva. Her work **ANARCHY OF SILENCE** denounces our numbness by voicing Eduardo Galeano's statement "We have maintained a silence closely resembling stupidity". With Jupiter Child's **SECRET MEMORIES**, the expression is that of resistance. A power to dismantle with bare hands the foundations of white built History, making way to an inner perspective reflecting ancestry, African Womanism, queer experiences, empowerment and migration. Migration is also central to Angelique Sanossian's **HUMANS**



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**ARE FRAGILE**, displaying the issue's subjectivity, human frailty is exposed in the context of war, climate change and failed economies. Peter Zelei is exhibiting from a series called **WE ARE ALL GOD'S TOYS** and the masterpiece **COLOMBARIUM HOMINUM**. With the beautiful melancholy in his work, we are presented with an intuitive, intimate and individualist approach to our presence in the world today, while Johan Deckmann's **BOOK COVERS** ties us all back together in recognizing our own failures, frustrations and ambitions.

The venue for the exhibition and other related events, The Dome, is a work of art in itself and intrinsically tied to the works being exhibited and the exhibition theme as a whole. Its sustainable and energy-optimized concept – a challenge to the construction industry – in our view, represents architecture's answer to the alternatives claimed by the works exhibited. **It is, as it is referred to by the architects, the third place – an opting out of the ongoing polarized positions of in or out, right or left, yes or no, into a possible world for more of us, rather than an impossible world for any of us.**

Finally, aligned to The Dome's active citizenship policy, we see the 1989 MEGAPLEX EXHIBITION as an ambitious project where in a micro level we occupy this third place, taking on the alternative role as citizens building our community, refusing apathy and taking action. With that we hope, 30 years from now, we will see ourselves as part of the beginning of a revolution.

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## Artists and Artworks

The exhibition will consist of paintings, photography, video installations, conceptual art installations, poetry and performance. The artists were carefully selected for their range and diversity of expression, and their direct or indirect personal and artistic relation to the exhibition concept.

Below are example images of the works that will be featured in the Aarhus exhibition. Images have been supplied by the artists (Jupiter Child, Giuseppe De Bellis, Edwina Goldstone) or sourced from the artist's website (Johan Deckmann, Angélique Sanossian, Kika Nicolela, Peter Zelei). All texts have been adapted from the artists' homepages or supplied by the artist themselves.

### SECRET MEMORIES



CHILD Jupiter

[www.facebook.com/JupiterChildArt/](http://www.facebook.com/JupiterChildArt/)

*Jupiter Child is a Mozambican-born artist permanently resident in Copenhagen since 1998. Drawing from her powerful Makonde ancestry, Jupiter combines theater, dance and singing to transmit their take on colonial legacies, resistance, Africana Womanism, migration, queer experiences and empowerment.*

Jupiter Child will exhibit a new collection of works relating to the aforementioned themes that include photographic images from pre and post-apartheid South Africa printed on old Levi's jeans (featured left), an installation, and a performative poetry piece. Jupiter will also perform a collection of poems, "In a landscape of soundscape, I dive into nostalgic memories, speaking of experiences that describe mine, yours perhaps our world. Of Things untold, space bound to be told."

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**EVOLUTION IS A MONSTER, it is not the mask we put on every day to please everyone else**

DE BELLIS Giuseppe

[www.giuseppedebellis.com](http://www.giuseppedebellis.com)

*Giuseppe De Bellis is a painter and music composer from Taranto, Italy who has been permanently resident in Copenhagen since 1987. Giuseppe began painting professionally at the age of 20 when he moved to Copenhagen and sells his work worldwide.*

Giuseppe De Bellis will exhibit two pieces from his series EVOLUTION IS A MONSTER which is about the indigenous tribes that are disappearing because of the greed of big multinational enterprises.

## ANARCHY OF SILENCE

GOLDSTONE Edwina

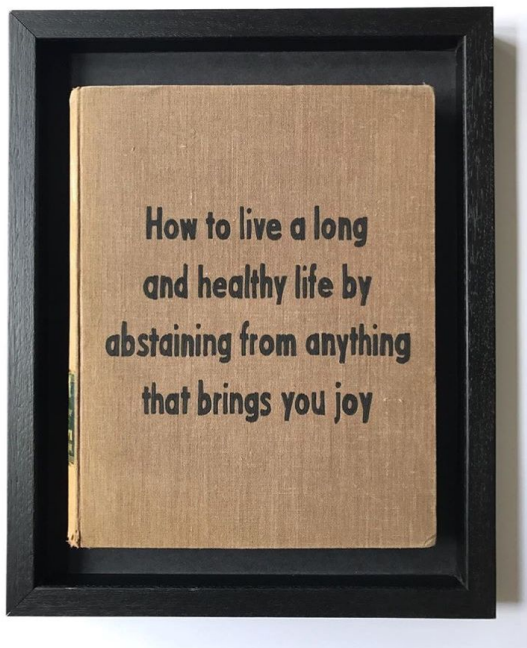
[www.edwinagoldst.one/](http://www.edwinagoldst.one/)



*Edwina Goldstone is a British visual artist living and working in Finland. Goldstone works across multiple disciplines, from sculptural installations to painting, drawing, live art and socially engaged art projects. Goldstone is known for the use of found objects in her work that are imbued with personal histories and cultural significance. Her works are in private collections across Europe and in public collections in the UK and Finland.*

Edwina Goldstone will exhibit two photographic images, a text and a video installation from her site responsive series ANARCHY OF SILENCE which draws its themes from both historical and contemporary issues of preparation, anticipation and waiting. Goldstone proposes to concentrate on specific concepts/notions of Defence and Protection referencing military and civil defence. The works engage directly with the fundamental reasons for the establishment of the Fort and the Geneva Conventions.

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## BOOK COVERS

DECKMANN Johan  
[www.johandeckmann.com](http://www.johandeckmann.com)

*Johan Deckmann is a Danish Copenhagen-based artist, practicing psychotherapist and author whose works examine the complications of life through witty one-liners painted on the covers of fictional "self-help" books. These book titles, though often filled with scathing satire and humour, tackle life's biggest questions, fears, and absurdities. Deckmann often adds another layer of meaning to his pieces by juxtaposing small and large books to one another in the form of satirical diptychs. For instance, the viewer will look upon a small book for "Good things I want really bad" and a much larger volume of "Bad things I want little more" just beside it.*

Johan Deckmann will exhibit 6 wall piece books.

## HUMANS ARE FRAGILE

SANOSSIAN, Angélique  
[www.angeliquesanossian.dk](http://www.angeliquesanossian.dk)



*Angélique Sanossian is a Syrian Armenian Artist living in Copenhagen. In Syria, Sanossian worked closely with "Le Pont Gallery" where she used to organize international photo festivals. She also established the initiative Artville in Aleppo and worked with community development programs either related to my roots in the Armenian community and also with the Syrian community in general. Today Sanossian works for an NGO in Copenhagen and describes herself as "a dreamer an artist and free spirited". Sanossian has exhibited and sells her photography in Denmark and abroad.*

Angélique Sanossian will exhibit a new installation with chairs and boxes which tackles the theme of immigration, an adaptation of one of her series, CHECKMATE (featured left).

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## BLINDLY

NICOLELA Kika

[www.kikanicolela.com](http://www.kikanicolela.com)



*Kika Nicolela is a Brazilian artist, filmmaker and independent curator, living between Brussels and São Paulo. Graduated in Film and Video by the University of Sao Paulo, Nicolela has also completed a Master of Fine Arts at the Zurich University of the Arts. Nicolela has received several prominent international grants and awards and participated in over 100 solo and group exhibitions worldwide, including the Kunst Film Biennale (Germany), Bienal of the Moving Image (Argentina) and Bienal do Mercosul (Brazil). Nicolela is interested in the encounter with the other, mediated by the camera. The camera is a tool for her, not of recording, documenting or enacting, but of triggering a situation, relationships and behaviors.*

Kika Nicolela will exhibit a video installation, BLINDLY which was made specially for an art auction in São Paulo that occupied a federal art space and tried to raise money for art activism. Within a troubled political context - just after the impeachment of the Brazilian president -Blindly juxtaposes the voices of the congressmen and their speeches during the impeachment vote; the image shows a performance by a group of snails.

## MATER TERIBILIS

ZELEI Peter

[www.peterzelei.com](http://www.peterzelei.com)



Peter Zelei is a Hungarian photographer who specializes in portrait, conceptual imagery, landscapes and also photo manipulations. From his use of colour and surreality, he creates a reality found only in his imagination, but with an emotion that is undeniably human. He explores the divide between darkness and light, unafraid to explore themes that others may find uncomfortable. He exposes the rawness, surreality, mysticism and yet also poetry of his surroundings. His photographs and photo manipulations are created within an immense subtleness and ease, taking the observer on a journey into the most intimate realms of the human experience.

Peter Zelei will exhibit two photographs from his series entitled WE ARE ALL GOD'S TOYS, a poetic depiction of aging, and another photo entitled COLUMBARIUM HONIMUN.



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## Musikalsk Improvisation Performance (vokal), Exhibition Opening

SZABOVÁ, Lucie  
[www.thesinger.live](http://www.thesinger.live)

Lucie Szabova is a Slovak singer and amateur poet living in Copenhagen. Immediately after graduating from the Royal Danish Academy of Music, Lucie was successful in her audition for the [Royal Danish Opera Chorus](#). As a soloist Lucie also organizes concerts with her trios, taking part in various interesting projects as OPERAP at the [CPH Opera Festival](#) in 2018, singing opera with well-known Danish rappers or performing “The Magic Flute” at the Tivoli concert hall.

Strongly interested in contemporary experimental music and improvisation Lucie has written a play entitled “Abstract Love” which was performed at the [Vildskud Festival](#) in 2018. She also performs regularly with The Monday Band in the CPH jazz club 5E and recently performed at the intuitive art festival *Fortalicije* in Poland, creating an impro performance “The Egg” with a saxophonist J. Lagodzinski.

## Musikalsk Improvisation Performance (keyboard), Exhibition Opening

OKRUSKO, Nadia  
[www.nadiaokrusko.com](http://www.nadiaokrusko.com)



Nadia Okrusko born in Vilnius, Lithuania in 1989, began her piano studies began at age 5, at the National M.K. Ciurlionis Arts school in Vilnius. During her studies, she won several national and international competitions, including 1st prize at Rosalyn Tureck Bach competition in New York, USA, and was awarded an honorary diploma by President of Lithuania Valdas Adamkus for her achievements as a music student. In 2014, Nadia graduated from St Petersburg Rimsky-Korsakov Conservatory, Russia, and continued her education at the Royal Danish Music Academy, Copenhagen where she graduated with a masters degree in 2018.

She is a recipient of scholarships for pianists from Tove Birthe Legat, Feldthusens Fond, and Torp-Pedersens Fond in Denmark, and a winner of 2nd prize at the Royal Danish Academy piano competition in 2017. Nadia has performed solo and chamber music in various festivals and projects around Europe, also in USA, Mexico, Ecuador and China. She has also performed solo with Kaunas chamber orchestra in Lithuania, and “Percurama” percussion and wind orchestra in Denmark.

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## Exhibition Opening Program



### Sneak Preview

- 12:00 - 15:00 Children and the elderly from Aarhus invited for a sneak preview

### Exhibition Opening Night

- 18:00 Arrival
  - A welcome drink will be served..
  - Snacks og drinks available at the bar which is run by Action Aid Denmark.
- 18:30 Welcome
  - To the Dome (Johanne Buur Bruntsen) & Introduction to the exhibition and related events (Leticia Stallone)
- 18:45 Performance (Jupiter Child)
  - A collection of poems, "In a landscape of soundscape, I dive into nostalgic memories, speaking of experiences that describe mine, yours perhaps our world. Of Things untold, space bound to be told."
- 20:00 Performance (Lucia Szabová & Nadia Okrusko)
  - Semi - improvised musical piece thematically connecting the artists' countries of origin (Slovakia and Lithuania), their family members' memories and symbolic gestures characteristic for the revolution in their countries in 1989
- 22:00 Good night

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## Kids Workshops



There will be two kids workshops designed by participating artists, Edwina Goldstone and Kika Nicolela. The artists will work with children [Red Cross Asylum Center Jelling](#) and [Børnenes Friskole](#) in Aarhus. See the workshop descriptions below.



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## SELF-PORTRAIT WORKSHOP

The self portrait has had many functions, historically:

- Social function - to present oneself to society in a certain way, knowing that this image will be presented in public.
- Affective function - to record one's image and give it to a beloved person.
- Self-Analysis function - it's a confrontation with oneself and with one's own image. Typically, artists' self portraits fall into this category.

Nowadays, the social version of self portrait is largely disseminated in social media – Instagram became a hub of self-portraits, or « selfies », that almost always intend to present or even construct the best, most beautiful, happier, coolest, most successful version of ourselves. As a result, we have a sea of sameness spread out online, every face, body and expression striving to look similar to an ideal.

In this workshop, instead, I would like to invite the young participants to focus on exploring our flaws, vulnerabilities, traumas, fantasies, dreams, obsessions – basically, to explore what makes us imperfect (thus human) and unique. And in our uniqueness, together, we can respect the differences between us, and truly embrace diversity. Therefore, the first thing that will be proposed to the participants, is that they take time to brainstorm and truly look at themselves, trying to come up with texts, images and/or objects that are meaningful to who they are as a person. They should come to the workshop already with this in mind and, if possible, in hands (in case of objects or images).

The chosen media to explore in the workshop will be staged photography. On staged photography, rather than capturing the moment, artists make specific choices when staging their images. By consciously placing elements and arranging compositions, they create the events, environments or emotions. The photographer also becomes a director, stage and costume designer, make-up artist and occasionally a performer as well.

During our course, I will propose that we look at the works of some photographers, such as Cindy Sherman, Gregory Crewdson, Jeff Wall, Anja Niemi, Jee Young Lee and Rodrigo Braga. Departing from the observation of their work and a discussion with the participants, we will divide them in groups of 2 or 3, that will together construct images based on the personal elements that they had collected before.

Hopefully, by the end of the workshop, we will have been able to create a few images that resonate profoundly with whom these youngsters are and the journeys they have taken, reflecting their uniqueness.

## COMIC ART WORKSHOP



## Comic Art Workshops writing with pictures

### Workshops led by:

Edwina Goldstone - Visual artist

Language: English

Max 10 – 15 participants

This workshop will focus on personal visual expression on themes of; *non-discrimination/ discrimination*, inclusion, climate change and freedom of expression.



### Writing with pictures

How to find your own personal ideas and images, how to work with them and how they combine to tell a story, starting with an idea or an image, and build on it, step by step. Using images (along with words – optional) in order to: Tell a personal story, argue a claim or illustrate a social/global problem.

Students will work with Edwina to create finished comic page(s) through discussions, planning, rough drawing and final drawing stages. The completed works from the workshops will be gathered to produce a visual display.

‘Using pictures to transcend the boundaries of language,



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## Expert Roundtable Debate

This event will be held in English.



### Organizer and moderator:

[Sacramento Roselló Martínez](#), Project Coordinator, IMMART

### Panelists:

[Manuela Ciotti](#), Associate Professor, School of Culture and Society, Aarhus University

[Heiko Henkel](#), Associate Professor, Institute for Anthropology, University of Copenhagen

[Gulnara Akhundova](#), Head of Department for Global Response at International Media Support (IMS) in Copenhagen.

[Moritz Schramm](#), Associate Professor, University of Southern Denmark

The year 1989 marks one of those moments in history when the world comes to face its own entropic tendencies. The world had lived under a clear order, an unstable but somehow organized equilibrium between blocks. There were the good guys and the bad guys, and everybody knew that the bad guy was the other. But in 1989 a rare mix of disenchantment and anticipation took hold of youth and student led social movements from Berlin to Johannesburg, and Beijing to Prague. These movements had an impact, they provoked changes, they destabilized regimes, they ignited public opinion and in some places there was a violent blossoming of new democracies. When the excitement wore off we were left with everything that we didn't think about when "we" were busy creating the best of all possible worlds. Today Johannesburg has no drinking water and global cities from Beijing to Barcelona are bursting inwards with tourism and outwards with plastic and the new rich.

*What lessons on pluralism can we draw from these experiences? What sort of democratic ideal was behind the social movements of 1989 and what were its blind spots when we consider it 30 years later? How can art and art activism make sense of the nonsensical euphoria of 1989 when we are facing the emergence of new nationalisms, the refugee crisis or even the environmental disaster of not addressing global warming?*

## DEBATE PARTICIPANTS



**Dr Heiko Henkel**  
**Associate Professor**  
**Institute of Anthropology**  
**University of Copenhagen**

**Dr Heiko Henkel's** research focuses on contemporary European society, its historical formation, and the social and political trends that shape its future. Since the late 1990s he has worked on the Turkish Islamic tradition in contemporary Turkey and Germany. A central theme in Dr Henkel's research is the repertoire of institutions and disciplines that practicing Muslims employ to shape their lifeworlds as Muslim lifeworlds and themselves as pious Muslims. Other interests include Northern European social history; current transformations of Western European and Turkish society and identity; the anthropology of ritual and literacy; governmentality and subject formation; concepts of security and the good life.



**Dr Manuela Ciotti**  
**Associate Professor of Global Studies**  
**Department of Global Studies**  
**University of Aarhus**

Dr Ciotti obtained her PhD in anthropology from the London School of Economics (LSE). Her work analyzes the history and present of the flows of ideas, people and objects which inform politics, society and culture in India and beyond. In particular, she has researched and written on the topics of subaltern communities, modernity, agency, identity politics, gender, and the global art world. Her past and current projects show a plurality of fieldwork experiences and a reflexive approach to the methodological practices these engender vis-à-vis the engagement with the different bodies of theory mobilized by such experiences. Her current research includes two large-scale projects: in the first, she investigates the global spread of modern and contemporary art from India; in the second, she reconstructs the history of the Global South at the Venice Biennale in the post-war period.

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**Gulnara Akhundova**  
**Head of Department for Global Response**  
**International Media Support (IMS)**

Gulnara Akhundova is a human rights defender with wide-ranging international advocacy expertise. Akhundova has reported on and advocated for scores of journalists and media workers who have been censored, threatened, intimidated, unjustly prosecuted, imprisoned, attacked, blackmailed or murdered. She specializes in Eurasia politics, Azerbaijan, Belarus, Central Asia, Georgia, Russia, Turkey, international human rights law, Council of Europe & UN Human Rights Council. Akhundova has contributed stories on violations of press freedom to a number of international media outlets, including French Liberation, the Independent, and Huffington Post.



**Dr Moritz Schramm**  
**Associate Professor**  
**Department of Studies of Culture**  
**University of Southern Denmark**

**Dr Moritz Schramm** holds an MA in German Studies and Political Science from Freie University of Berlin and a PhD in Contemporary Literature from the University of Copenhagen. His research is particularly engaged with questions concerning the relation between culture and migration, postmigrant literature, film and theatre, and the aftermath of World War II. Dr Schramm has published widely on the works of Franz Kafka and engages in theories of recognition. He is head of the post migratory research program.

## PARTNERS & PEOPLE

### IMMART

[www.immart.dk](http://www.immart.dk)

IMMART was officially founded as a non-profit organization in February 2018. Previously the organization ran as a volunteer organization under the name ImmigrantART. IMMART works to empower artists who have moved to Denmark from abroad. Working with Danish actors (individuals, institutions, businesses and organizations) and artists is a central tenet in IMMART's aim to bring about positive change in the artscales and humanscales in Denmark. IMMART's main goals are: to provide an accessible and functional artists network for local artists of all nationalities; to expand the opportunities for local artists of foreign origin; to contribute new knowledge to the discourse on migration, immigration and to dealing with difference in society. IMMART, under the name ImmigrantART, held its first event in August 2016, has since held over 20 different events including an arts festival, and has exhibited/showcased artists from more than 25 different national backgrounds. The organization has an active [Facebook profile](#) and has also been running a [Facebook network](#) since March 2016. The network now has just under 700 members and it has been successful at connecting people in the Nordic region across nationalities, as well as across and within different artistic disciplines.

### NICOL SAVINETTI (UK/DK)

[Nicol on LinkedIn](#)

Nicol Savinetti is the Project Manager for the Aarhus exhibition, and Founder and Director of IMMART. Nicol holds a PhD in Social Policy and Migration from the University of Tampere, Finland and previously worked as a project manager at the anti-trafficking NGO, HopeNow. She is the Managing Editor and one of the founders of *Asia in Focus*, an academic journal that runs out of the Nordic Institute of Asian Studies, University of Copenhagen, and also the founder of Global Europeans, a small company which provides a range of language research and relocation services. British citizen and born in the UK to Jamaican parents, Nicol speaks five languages, has lived for varying periods in Germany, Spain and Australia, and has been living in Copenhagen since 1998. She established IMMART (then ImmigrantART) in 2016.

### SACRAMENTO ROSELLÓ-MARTINEZ (SPAIN /DK)

[Sacramento on LinkedIn](#)

Sacramento Roselló-Martinez is a writer and researcher in Literature and Cultural Studies. She has held teaching positions at Århus University and was a Postdoctoral Fellow at the Centre for Medieval Literature at SDU (Odense). Sacramento attained her PhD from Georgetown University and worked for over 15 years as a lecturer in the USA. Sacramento joined IMMART in 2016. In 2017, she designed the Life Writing Workshop for the community project



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“Food Memories” in collaboration with the women’s integration center Kringlebakken in Nordvest. Sacramento also organised IMMART’s first event in Aarhus this year, [Migrant Voices in Nordic Literature](#), in collaboration with Aarhus university.

## **M'BARAKÁ**

[www.mbaraka.com.br](http://www.mbaraka.com.br)

For the last 13 years M'BARAKÁ has been creating critical narrative exhibitions, aligning academic research with contemporary art, design, architecture, literature and music. The studio is known for its popular and provocative approach to the exhibition experience, bringing together different languages and cultural backgrounds in order to bring a diverse audience to museums. M'BARAKÁ has created more than 10 exhibitions, music and circus festivals as well as a multi-platform project for historical communication (Rolé Carioca) which have brought artists from around the world to different cultural venues and territories to the city of Rio de Janeiro, Brazil.

## **LETÍCIA STALLONE (BRAZIL/DK)**

[www.leticiastallone.com](http://www.leticiastallone.com)

Letícia Stallone has been working as a freelance researcher for the last 5 years since moving from Rio de Janeiro to Copenhagen. She contributes to studio M'BARAKÁ for over 7 years with research, writing and curating of contemporary art exhibitions. Letícia holds a PhD in Linguistics for studying Conversational Humor and Sociolinguistics from the Fluminense Federal University, in Rio de Janeiro, with a period as visiting scholar at Griffith University, in Queensland, Australia.

## **DIOGO REZENDE (BRAZIL)**

Diogo Rezende graduated in Product Design at the Federal University of Rio de Janeiro in 2005, with specialization on Cultural Branding (ESPM) and Exhibition Design (Escola de Artes Visuas do Parque Lage). Diogo is design manager, producer and art director, with more than ten years experience in the entertainment and cultural fields. Diogo is one of the founding partners of M'BARAKÁ.

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## PR & MARKETING

As well as using the IMMART and M'BARAKÁ social media channels, the project brief is being shared with various journalists from Danish and English language media in Denmark (via IMMART and Domen), Portuguese and English language media in Brazil (via M'BARAKÁ), Flemish, French and English language media in Belgium (via FAM & Events abs.). The participating artists are sharing news about the event through their own social media channels, and IMMART shall also publish various interviews and texts relating to the event on their [blog](#). IMMART is working with communications specialists [CLARITY CPH](#) on the strategic promotion of the event.

## HUMAN RIGHTS & SUSTAINABILITY

IMMART and M'BARAKÁ take a human rights based approach to their organization and projects they engage with. Locating the exhibition at The Dome which is freely accessible to the public aligns us with the basic human right that every person has to participate in the cultural life of a community. In addition we have targeted actions (sneak preview for elderly and young people; the kids workshops for teens; and the debate for students and academics) to reach a broader audience. We also pay attention to the right to non-discrimination by selecting artists who are producing high quality work, regardless of the stage they are at in their career, or to their gender and national or ethnic background.

During our Kids Workshops, we pay attention to the Convention on the Rights of the Child which states that the best interests of the child shall be a primary consideration in all actions concerning children. Child carers or teachers shall be present and consent will be sought from parents or guardians to publish any images of the participating children. Lastly, the project will produce only a limited amount of printed material and focus PR and Marketing on digital platforms and close attention is being paid to the amount of waste produced and energy consumed throughout the project period.



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## COLLABORATORS & SPONSORS



Administered by IMMART, the project is owned and managed by the arts organizations [IMMART](#) and [M'BARAKÁ](#).



The event It is being held at [Domen](#) (*The Dome*). Run by [Aarhus Municipality](#), the staff at Domen are also assisting with finding local resources.



We are working with [Dansk Røde Kors](#) (*Danish Red Cross*) on bringing children from the asylum center in Jelling to participate in the kids workshops.



Volunteers from [Mellemfolkeligt Samvirke](#) (*Action Aid Denmark*) will facilitate the kids workshops.



[CLARITY CPH](#) are advising on the communication strategy.



Owner of [Gallerie Lorient](#), Tina Lorient has facilitated the participation of artists Giuseppe De Bellis and Peter Zelei.