



MISSION



FAENA ART is a nonprofit organization that houses and produces post-disciplinary and time-based experiences.

A catalyst for innovative, site-specific and immersive creative practices, **FAENA ART** is a transformative bridge across the Americas, between the south and the north, the popular and the experimental.

At the **Faena Art Center Buenos Aires** and at **Faena Forum** in Miami Beach, **FAENA ART** fosters new models for performative social interaction that transcends the traditional boundaries of art, science, philosophy and social practice.

Ximena Caminos chairs and leads **FAENA ART**.

FAENA FORUM OPENING

TIDE BY SIDE OPENING PROCESSIONAL PERFORMANCE

Directed by Claire Tancons
in collaboration with Gia Wolff
and Arto Lindsay
November 27, 2016



FAENA FORUM OPENING PROCESSIONAL PERFORMANCE

"TIDE BY SIDE"

A thousands-strong, district-wide processional performance will mark the inauguration of the **Faena Forum** in Miami Beach. Engaging the collaboration of local and international artists, the participatory civic ritual conceived by **Claire Tancons** will tap into the collective memory of ceremonial culture shared by the communities of South Florida to celebrate a collaboration between the new **Faena District** and its developing audience in town and around the world.

Engaging with carnival and processions as rituals of resistance, festivals of collective identity and space for performative artistic practices, the **Faena Forum** inaugural procession reflects on notions of public space, performance and participation. The procession will convene both international and local Miami artists, performers, dancers, architects, musicians and community organizers in order to explore the conceptual framework of the procession as a medium for artistic expression and a form of social and political address.

The transdisciplinary procession takes to the streets and inaugurates the **Faena Forum** as a space for a multiplicity of bodies and voices, strengthening the social fabric of the local communities whose members will actively participate in the ceremony. Moving through the city's landscapes: streets and waterways, skies and buildings will be re-appropriated by the passers by as their creative flows converge at the heart of the **Faena District**. The District and the Forum themselves will thus be celebrated as catalysts and incubators for all forms of cultural expression. As a rallying point for creative and social actions, the procession will create a new template for artistic development and community raising. Bringing to the fold this authentic new form of exhibition, the **Faena District** and the artists summoned to its Forum will actively create a new local tradition and light a beacon for future cultural expressions to follow in the Americas and beyond.



FAENA FORUM OPENING
PROCESSIONAL PERFORMANCE

COMMISSIONS

LOS CARPINTEROS

"CONGA IRREVERSIBLE"

—

MIRALDA

"MIAMI GLOBAL BANQUET"

—

MARINELLA SENATORE

"SCHOOL OF NARRATIVE DANCE"

—

CELESTE FRASER DELGADO & DAMIÁN ROJO

"CARNIVAL ARTS"

—

CARLOS BETANCOURT

"MIAMI CIRCLE"

—

ERNESTO NETO

"JIBOIA"

FAENA FORUM OPENING
PROCESSIONAL PERFORMANCE

LOS CARPINTEROS
"CONGA IRREVERSIBLE"

Involving nearly 60 dancers and musicians, *Conga Irreversible* consists of a traditional Cuban carnival street procession, known as a comparsa, performing along the Faena District throughout Collins Avenue—but performing, bewilderingly, in reverse. Drummers and horn players will play their intricate parts backwards while marching down the center of the crowded street. Musicians will play inverted melodies and sing reversed lyrics. Dancers will execute their elaborate movements in reverse wearing somber black outfits functioning as a reversal of the comparsa's traditional brightly colored costumes.



FAENA FORUM OPENING
PROCESSIONAL PERFORMANCE

MIRALDA
"MIAMI GLOBAL BANQUET"

A grand vehicular procession comprised primarily of a variety of food trucks will offer a food ceremonial in which raw ingredients from South Florida's Native American staple diet –including palm cabbage, maize, avocados and sweet potatoes– will be reimaged by important Miami hotel chefs and the artist himself. The centerpiece of the Miami Global Banquet will be the limousine-driven banquet table cortège carrying the melting pot. As global haute cuisine integrates native ingredients and mixes with the Latin American street food through the baroque, yet socially-conscious, culinary imaginary of Miralda, the place afforded each component of the banquet within the food procession provides a test for, and a taste of, the utopian Miamian dream of a melting pot.



FAENA FORUM OPENING
PROCESSIONAL PERFORMANCE

MARINELLA SENATORE
"SCHOOL OF NARRATIVE DANCE"

Marinella Senatore fosters elective affinities among diverse Miami communities with the unique movement-building practice elaborated in her ongoing project, The School of Narrative Dance, initiated in 2013. Through a narrative approach to dance she provides directed movement improvisation workshops to enable self-selected participants to use their bodies as sites of storytelling. Participants are encouraged to learn from one another and produce common knowledge through a variety of cultural activities including literature, poetry, carpentry, craft, art history and cinema.



FAENA FORUM OPENING
PROCESSIONAL PERFORMANCE

CELESTE FRASER DELGADO
& DAMIÁN ROJO
"CARNIVAL ARTS"

Carnival Arts will lead a pan-American mini-Carnival processional interrogating the meaning of luxury. Conceived in close collaboration with young artists from Miami and Homestead shelters and centers as well as middle and senior high schools during workshops conducted by Fraser-Delgado alongside a dozen artists and musicians versed into various African diasporic artistic and musical practices, the project aims to reinvent carnival traditions across the Americas—Haitian, Cuban, Trinidadian and Brazilian—as a means to empower the youths to create their own ways of self-expression.



FAENA FORUM OPENING
PROCESSIONAL PERFORMANCE

CARLOS BETANCOURT
"MIAMI CIRCLE"

Miami-based artist Carlos Betancourt proposal is inspired by the collaborative nature of processions and their tradition to acknowledge a moment and an event in time and memory. Miami Circle will revisit and set into motion a performance inspired in the piñata celebration brought to Latin America in the 16th Century. The new work epitomizes the lasting power of self-invention through photography, memory and performance.



FAENA FORUM OPENING
PROCESSIONAL PERFORMANCE

ERNESTO NETO
"JIBOIA"

Presented in collaboration with
Thyssen-Bornemisza Art Contemporary

Ernesto Neto continues the tradition of Brazilian modernism, an approach strongly characterised by the viewers' presence and participation. Through his art, Neto offers a moment of respite from the bustle of everyday life, calming the mind and tuning the senses.

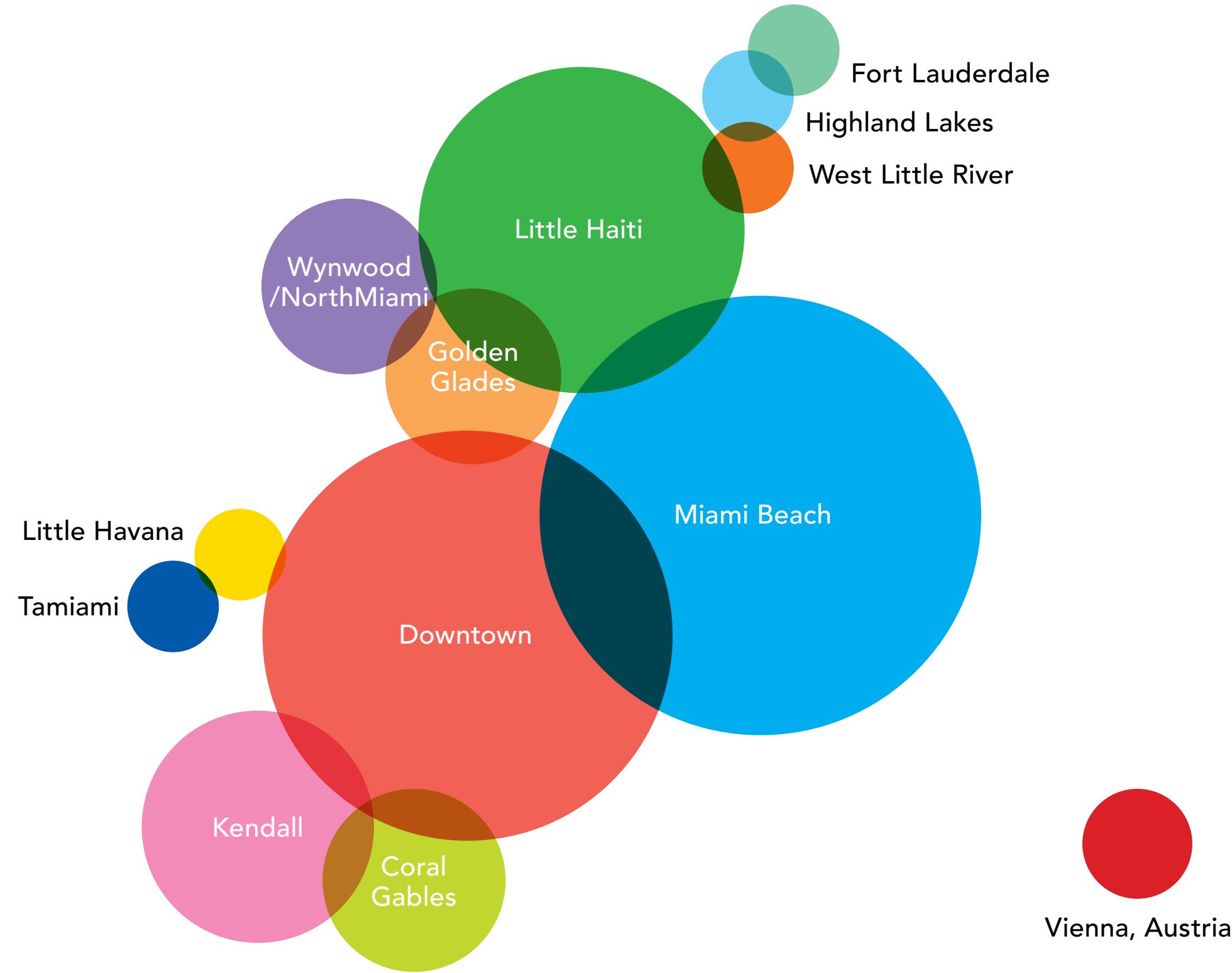
Through his formal vocabulary, Neto engages with the idea of social interaction. Constantly opening new formal and conceptual developments in his work, Neto describes sculpture as a living organism transgressing all limitations. Neto's proposal consist of a hand-dyed crocheted that has 25 holes -used to put over participant's head and walk people as a snake.



FAENA FORUM OPENING
PROCESSIONAL PERFORMANCE

PARTICIPATING ART INSTITUTIONS
& COMMUNITY GROUPS

- MIAMI BASED ARTISTS
-
- NEIGHBORS AND NEIGHBORHOOD ORGANIZATIONS
-
- HIGH SCHOOLS AND COLLEGES THROUGHOUT SOUTH FLORIDA



- | | | |
|------------------------------------|-------------------------------------|--|
| 1 Miami Gay Men's Chorus | 10 Rara Lakay | 19 Florida International University |
| 2 Nu Deco Ensemble | 11 Miami Edison Senior High School | 20 Miami Northwestern Senior High School |
| 3 Miami City Ballet | 12 Miami HEAT Street Band | 21 Momentum Dance Company |
| 4 Senior High School Rock Ensemble | 13 Miami Dade College | 22 Highland Oaks Middle School |
| 5 Jewish Community Center | 14 Rosie Herrera Dance Theatre | 23 PACE Center for Girls |
| 6 Miami Broward One Carnival | 15 Miami Arts Parade Foundation | 24 Barry University |
| 7 Thomas Jefferson Middle School | 16 Ifé-Ilé Afro-Cuban Dance & Music | 25 Thyssen-Bornemisza Art Contemporary |
| 8 Dance Now Miami | 17 21st Century Steel Band | |
| 9 Little Haiti Cultural Center | 18 Jubilation Dance Ensemble | |

THE PROCESSION
IN NUMBERS

The procession will take place from 3 to 6 pm in the Faena District and along Collins Avenue on November 27th, 2016.

Involving over

500

performers,
dancers,
musicians, artists,
choreographers,
composers and
costume designers.

Expecting an audience of

10,000

people

With the participation of

30

art institutions and
community groups of
Miami and South Florida.

3

hours of
celebration and
cultural exchange

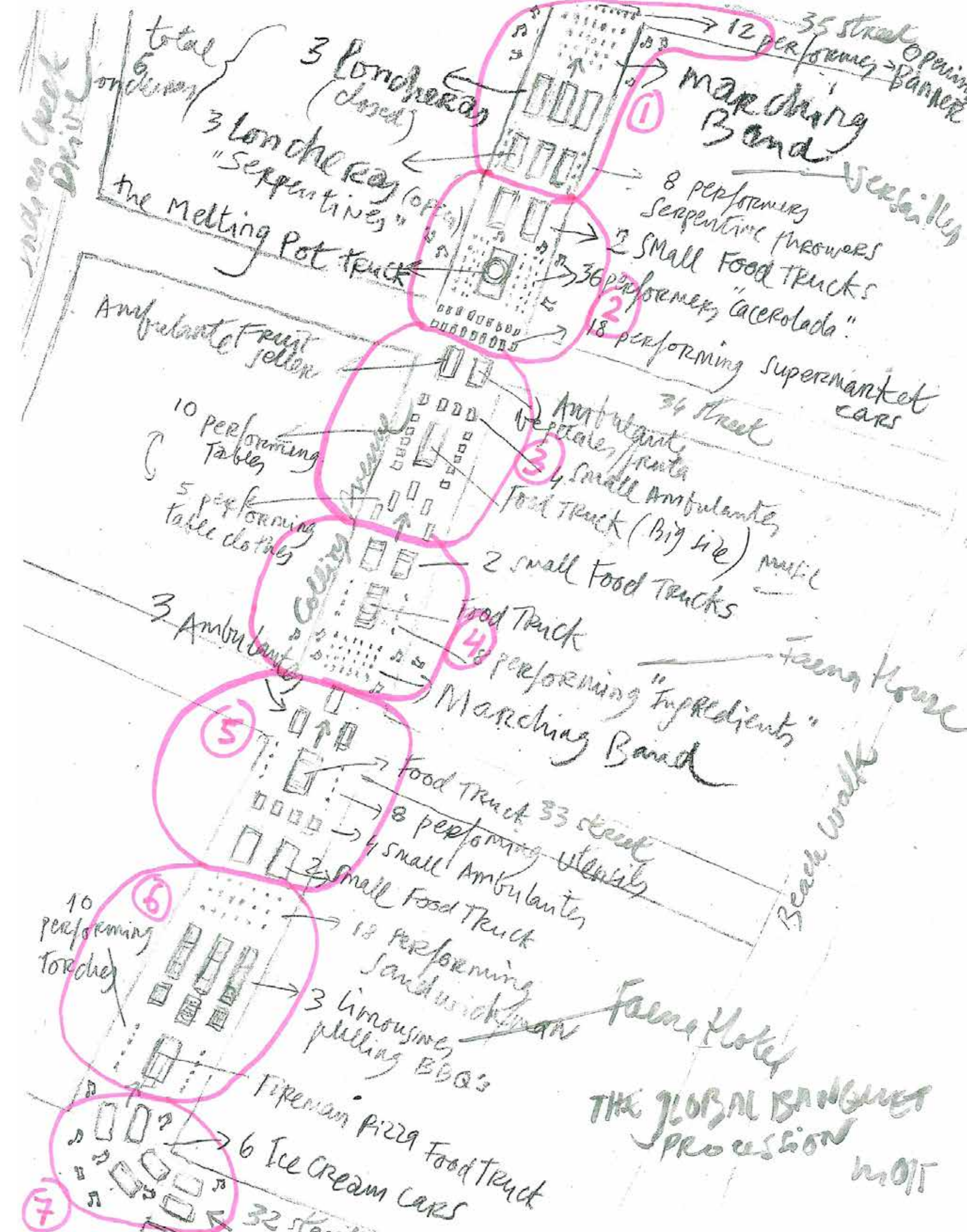
150

volunteers

FAENA FORUM OPENING
PROCESSIONAL PERFORMANCE

"With participants numbering in the several hundreds a long a District-long, avenue-wide itinerary spanning several hours, the Opening Processional Performance will not just celebrate the opening of Miami's newest cultural district with people, food and music. It will also ask questions about the importance of cultural communities amidst new urban developments and test the conditions for the formation of new social constituencies."

CLAIRE TANCONS



FAENA FORUM OPENING

PROCESSIONAL PERFORMANCE



CLAIRE TANCONS

Claire Tancons practices curating as an expanded creative field and experiments with the political aesthetics of walking, marching, second lining, masquerading and parading in participatory processional performances. She has curated for established and emerging international biennials including Prospect New Orleans; the Gwangju Biennale; the Cape Town Biennial; Biennale Bénin; and the Göteborg Biennial, and was a guest curator for the BMW Tate Live Series at Tate Modern. She initiated a multi-year cross-Caribbean project on the intersection between Carnival and performance for Contemporary Arts Center New Orleans and Independent Curators International, which received an Emily Hall Tremain Exhibition Award.



GIA WOLFF

Gia is an architectural designer who has always been compelled by the workings of performance and its use of space and objects to convey narrative, form, and emotion. She is interested in architecture that embodies a reciprocal relationship between the user and the built environment and questions the performative aspects of the discipline. In 2013, Wolff was winner of the Wheelwright Prize (Harvard GSD) for her project, *Floating City: The Community-Based Architecture of Parade Floats*, where she currently studies the traditions of parade floats—elaborate temporary and mobile constructions that are realized annually in various carnivals and festivals around the world.



ARTO LINDSAY

Arto has stood at the intersection of music and art for more than four decades. As a member of DNA, he contributed to the foundation of No Wave. As bandleader for the Ambitious Lovers he developed an intensely subversive pop music, a hybrid of American and Brazilian styles. Throughout his career, Lindsay has collaborated with both visual and musical artists, including Vito Acconci, Laurie Anderson, Animal Collective, Matthew Barney, Caetano Veloso and Rirkrit Tiravanija. Having been involved with carnival in Brazil for many years in 2004 he began making parades.

FAENA FORUM OPENING

PROCESSIONAL PERFORMANCE



LOS CARPINTEROS

Marco Castillo and Dagoberto Rodríguez founded the group Los Carpinteros in Cuba in the early 1990s. Their work consists of sculptures, installations and watercolours. Both artists graduated from Havana's Higher Art Institute and began as a collective together with Alexandre Arrechea, who collaborated with them in their early years. They began by exploring traditional notions of architecture, design, space and the function of objects, among other issues, from a unique standpoint, employing ingenuity and a biting sense of humor. His works have been collected by and featured in some of the world's most renowned artistic institutions including the Museum of Modern Art and the Guggenheim Museum in New York; Tate Gallery in London; the Museo Nacional Centro de Arte Reina Sofía in Madrid, and the Museo de Bellas Artes in Havana.



MIRALDA

Throughout his artistic career, Miralda (Spain, 1942) has been harnessing the power of food through rituals, ceremonials and processions for over five decades. Invested in the ethnology and sociology of food as much as into its taste and aesthetics, and engaged into an exploration of human behaviors more generally, Miralda's gigantic gastronomic and other gatherings summon up visions of a world long thought to have been lost to more communal times. Notable among Miralda's most emblematic proposal in this respect is Food Culture Museum, a "museum without walls" that stages events and explores social practices through food. His work has been presented in Documenta, at the Venice and Istanbul biennials and has been the topic of numerous museum exhibitions, including a 2010 retrospective at the Museo Nacional Centro de Arte Reina Sofía in Madrid. An upcoming retrospective at MACBA, Madeinusa, explores the breadth of his collaborative methodology throughout the span of his American projects, of which Miami Global Banquet is the last to date.



MARINELLA SENATORE

Trained in music, fine arts and film, Marinella Senatore (Italy, 1977) has embraced various modes of public participation in expansive works, most notable among which Rosas (2012), a film-opera and The School of Narrative Dance (2013-ongoing), an itinerant open school which has resulted in a variety of participatory projects in Europe and the United States including lectures, screenings and performances. Over the last five years, Senatore's work has been featured in the Venice, Göteborg, Liverpool, Athens, Thessaloniki, and Lyon biennials and is currently the subject of several solo exhibitions including at Mendes Wood, São Paulo; Les Laboratoires d'Aubervilliers and Mot International, Brussels.

FAENA FORUM OPENING

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CARNIVAL ART

Since its inception in 2007, Carnival Arts has developed arts learning for youth in crisis through the carnival traditions of the Americas. A program of Barry University in partnership with Miami Bridge Youth and Family Services, College Reach Out Program (CROP) and Thomas Jefferson Middle School among others, the organization provides drumming, dance and mask making workshop led by professional artists, many of whom stem from or have extensive knowledge of the Caribbean and Latin American diaspora. Among these are Celeste-Fraser Delgado a Professor of English and Humanities at Barry University specializing in Caribbean and Latin American music and dance with over 25 years experience in the field of participatory community arts and Damian Rojo a Cuban-born art director, set designer and event coordinator. Together, Delgado and Rojo co-produced Carnival Arts's retrospective exhibition at mia Galleries, the art gallery of the Miami International Airport South Terminal in 2013.



CARLOS BETANCOURT

Artist Carlos Betancourt (b. 1966) was born and raised in San Juan, Puerto Rico, and in 1981 he moved to Florida. His artwork is in numerous public collections including the Metropolitan Museum of Art in New York, the Smithsonian National Portrait Gallery in Washington, DC, the Miami Art Museum, the San Antonio Museum of Art in Texas, the Bass Museum of Art in Miami Beach, Museo de Arte Ponce in Puerto Rico, the Fort Lauderdale Museum of Art, the McNay Art Museum in San Antonio, Texas, Palm Springs Art Museum, New Orleans Art Museum, the Centro Atlantico de Arte Moderno in the Canary Islands, amongst others. His artwork has been included in multiple solo and group exhibitions, as well as art fairs such as Art Basel and Arco. He is the recipient of numerous awards and grants, including the Florida Department of State Millennium Cultural Recognition Award, a National Endowment for the Arts Grant, and the Miami Beach Arts Council Grant. He has been awarded commissions to create artworks for various Art in Public Places programs.



ERNESTO NETO

Ernesto Neto is known for his biomorphic sculptural environments. Originally inspired by the Brazilian Neo-Concrete movement of the 1950s and 1960s, Neto moved from hardedge iron sculptures to his signature pendulous nylon sacks filled with aromatic spices, lead, sand, and Styrofoam balls. Neto mixes the highbrow formalism of minimalism with the sociability and fun of relational aesthetics. Viewers are encouraged to poke, touch, and—in some cases—even walk through these plush organic forms. Neto has had solo shows at major art institutions around the world, including London's Institute for Contemporary Art, Site Santa Fe, Kunsthalle Basel, and the Museum of Contemporary Art, Los Angeles. He represented Brazil in the 2001 Venice Biennale.