



LIVING TOGETHER TOGETHER

**JANUARY
—SEPTEMBER
2018**

**MIAMI
DADE
COLLEGE**

**MUSEUM
OF ART AND
DESIGN**

LIVING TOGETHER 2018

Unless otherwise noted, all events are free and open to the public.

A year-long cross-disciplinary series featuring performance art, installations, film and video screenings, readings, talks, and workshops, *Living Together* will reflect the cultural, social, and political realities of how we live now. *Living Together* will take place at various sites across the greater Miami area and will include works by some of the most acclaimed international artists working today. At this moment of radical change in the political landscape, with its increasing emphasis on borders, exclusion, and separation, and an accompanying sense of the urgency of political engagement, *Living Together* seeks to find new ways to think about civic space and citizenship, to instigate actions and conversations that may help us to reimagine our cities and our lives. Produced by Museum of Art and Design, Miami Dade College (MOAD MDC) in collaboration with a range of Miami institutions, most events will be free to the public.

Living Together grows out of the specific context of both Miami and Miami Dade College. A unique location in its connections to other places and societies, Miami possesses its own cultural and environmental character. A part where many residents came from other places, through either voluntary migrations or forced displacements and exile, it is also a frontier city, a nexus of borders both external and internal, with its location at the crossroads of the Americas and the Caribbean. Miami Dade College is one of the largest institutions of higher learning in the United States with one

of the largest international student bodies, representing a hundred and ninety nationalities. *Living Together* will engage with this diversity to ask how our differences might do more than divide us.

Living Together is presented in partnership with organizations in greater Miami that include the City of Miami Beach Cultural Affairs Program, Miami Dade Department of Cultural Affairs, The Miami Book Fair, University of Miami Bill Cosford Cinema, MDC’s Tower Theater, The Rhythm Foundation, The Miami Light Project, and EXILE Books.

The *Living Together Film Series*, a program of films spread across ten nights, is screened on selected Thursdays until April 2018 at MDC’s Tower Theater and at the Bill Cosford Cinema at the University of Miami. *Living Together’s* documentary and fiction films survey the dizzying political landscape of contemporary American cinema.

For further information, updates to the schedule, and tickets, please visit the MOAD MDC website at <http://www.mdcmoad.org/>.

January 12

Friday 8:00 pm

Karen Finley: *Uncorn Gratitude Mystery PERFORMANCE*

- Miami Light Project at The Light Box This is a ticketed event. \$15 general admission; \$5 students with ID; free to MDC students. For tickets, please visit the MOAD MDC website at <http://www.mdcmoad.org/>.

Karen Finley’s rave-reviewed solo performance *Uncorn Gratitude Mystery* explores psychological portrayals of the power that drives American election politics. Set in the recent US political presidential landscape, it takes on citizenship, gender disparity, and abuse of power. The individual cost of public relationships at the expense of privacy becomes divisive with

searing psychosexual dynamics of wit and seething revelation. The performance includes magical beings, aggressive thankfulness, and collective intimacy through Shakespearean family nation dramatic traumas. Playing a unicorn and morphing into a Hillary-like, Trump-like being while enveloping into the blueness of the blue dress of Monica Lewinsky, Finley embodies an experimental nonlinear poetic text that creates a jolt of intuition, analysis, and unnatural disaster of the human kind.

Karen Finley is a pioneering interdisciplinary artist who has performed and exhibited internationally. Her recent work includes *Mandala: Reimagined Columbus Circle*, an interactive walk that examines the symbols and history of Columbus Circle; *Artist Anonymous*, a self-help meeting for those addicted to art; *Written in Sand*, a performance of her writings on AIDS; *Open Heart*, a Holocaust memorial at Camp Gusen, Austria; and *Sexti Me If You Can*, where Finley creates commissioned portraits inspired by “sexits” received from the public. She is the author of eight books, including her latest, the twenty-fifth anniversary edition of *Shock Treatment* (City Lights). *Grabbing Pussy* (OR Books) is forthcoming in 2018. A recipient of many awards and grants, including a Guggenheim Fellowship, she is a professor of Art and Public Policy at New York University.

January 20

Saturday 8:00 pm

My Barbarian: *Bride of the White Widow PERFORMANCE*

- Miami Light Project at The Light Box This is a ticketed event. \$15 general admission; \$5 students with ID; free to MDC students. For tickets, please visit the MOAD MDC website at <http://www.mdcmoad.org/>.

Karen Finley’s rave-reviewed solo performance *Uncorn Gratitude Mystery* explores psychological portrayals of the power that drives American election politics. Set in the recent US political presidential landscape, it takes on citizenship, gender disparity, and abuse of power. The individual cost of public relationships at the expense of privacy becomes divisive with

mance art collective My Barbarian (Malik Gaines, Jade Gordon, and Alexandro Segade), playfully –and critically-- wrestles with this question in a surreal, post-colonial tale about the doomed crew of the *White Widow*, seventeenth-century Dutch sailors lost in the so-called New World. A show within a show, *Bride of the White Widows* is an interactive play, exploring contemporary issues of cultural appropriation, globalism, and environmental collapse through song, dance, and games with the audience. A restaging of My Barbarian’s *Voyage of the White Widow*, originally commissioned by De Appel, Amsterdam, in 2006, and included in Performo 02 at the Whitney Museum, New York, the performance at the Light Box in Miami explores My Barbarian’s sixteen-year journey as a performance collective.

Working at the intersection of visual art, theater, and critical practice, My Barbarian uses performance to theatricalize social problems and imagine ways of being together. Founded in Los Angeles in 2000, the group’s work moves through different modes that prepare for, present, and represent live performance: music composition, plays, and other texts; costumes, masks, puppets and sets; video; and drawings and prints. The group has performed and exhibited widely while maintaining a focus on the provocation of theatricality in the visual-art context. My Barbarian has been included in the Whitney Biennial, two Performa Biennials, two California Biennials, the Montreal Biennial, and the Baltic Triennial.

January 22

Monday 1:00–5:00 pm

Eleonora Fabião: *I Will Have a Conversation About Any Subject / Converso Sobre Cualquier Asunto PERFORMANCE*

- Domino Plaza, Calle Ocho Distriet

January 23

Tuesday 1:00–5:00 pm

Eleonora Fabião: *I Will Have a Conversation About Any Subject / Converso Sobre Cualquier Asunto PERFORMANCE*

- Government Center, Downtown Miami

January 24

Wednesday 1:00–5:00 pm

Eleonora Fabião: *I Will Have a Conversation About Any Subject / Converso Sobre Cualquier Asunto PERFORMANCE*

- Lincoln Road, Miami Beach

January 25

Thursday 7:30 pm

Eleonora Fabião: *An Encounter at the New World School for the Arts, 25 NE 2nd Street, Miami, Building 5, Second Floor, Room 52 17, Latitude: 25° 46' N, Longitude: 80° 11' W, Moon 62% Illuminated LECTURE- PERFORMANCE*

- New World School for the Arts

January 27

Saturday 6:30 pm

Eleonora Fabião: *Light Cloud PERFORMANCE*

- Downtown Miami

In a program designated *Triptych Miami*, Eleonora Fabião will present three interrelated components. The action *I Will Have a Conversation About Any Subject / Converso Sobre Cualquier Asunto* finds the artist at various public locations over the course of three days, barefoot, sitting and facing an empty chair, and displaying a sign bearing the invitation of the work’s title. The artist will also present a lecture-performance about her practice; a workshop with young artists titled *Performance Art, Artistic Strategies, and Political Imagination* (New World School of the Arts); and *Light Cloud*, an action that

will be performed along with the workshop participants in downtown Miami. The unpredictable encounters that result from these open-ended situations constitute the works.

Born in Brazil in 1968, Eleonora Fabião is an artist and theorist who has performed actions in the streets since 2008. In 2011, she received the Arts in the Streets Award from the Brazilian National Foundation of the Arts and in 2014 the Rumos Itaú Cultural Grant that resulted in the publication of the book *ACÓES / AÇÕES*. Fabião is a professor at the Universidade Federal do Rio de Janeiro in the Theater Directing Undergraduate Program and the Arts of the Scene Graduate Program, where she chairs the artistic experimentation wing. Fabião is interested in the poetics and ethics of the strange, of the encounter, of precariousness. She considers the street actions as forms of knowledge and thought, and understands concepts and theories as sources of energy to keep investigating and inventing city, art, university, and writing. Her performance work has taken place in several venues including as part of Performo 15 in New York in 2015, and at the Centro Municipal de Arte Hélio Oiticica and the Museu Bispo do Rosário, both in Rio de Janeiro in 2016.

January 25

Thursday 7:00 pm

Living Together Film Series
Who Is Dayani Cristal? (2013) 85 minutes, Director: Marc Silver, Mexico /USA FILM SCREENING

- Bill Cosford Cinema

The body of an unidentified immigrant is found in the Arizona desert. In an attempt to retrace his path and discover his story, director Marc Silver and Gael Garcia Bernal embed themselves among migrant travelers on their own mission to cross the border, providing rare insight into the human stories that are so often ignored in the immigration debate.

February 2

Friday 8:00 pm

Samora Pinderhughes: *The Transformations Suite PERFORMANCE*

- Miami Light Project at the Light Box This is a ticketed event. \$15 general admission; \$5 students with ID; free to MDC students. For tickets, please visit the MOAD MDC website at <http://www.mdcmoad.org/>.

The Transformations Suite paints a musical picture of the current state of social inequality and injustice in the United States and beyond. Samora Pinderhughes has spent the past five years writing, recording, and producing this work, which combines music, theater, and poetry to examine the radical history of resistance within communities of the African diaspora. Within the composition’s framework, the project connects contemporary issues, such as the prison-industrial complex and the Black Lives Matter movement, with the history of revolutionary movements of color.

Centered in the belief that there is a soundtrack to every revolution, *The Transformations Suite* intends to foster dialogue on social-justice issues throughout the world, show how art can promote social change, contribute to the powerful growing movement on behalf of black lives around the country, and empower all people—especially youth—to make their voices heard. Samora Abayomi Pinderhughes is a world-renowned pianist and composer who has performed at the White House, the Blue Note, MoMA, the Sundance Film Festival, Monterey Jazz Festival, and Carnegie Hall, and has toured internationally with Branford Marsalis, Christian Scott, Jose James, Harvey Mason, Emily King, and other artists. His projects include *I’m Still Here: Letters on Trauma & Healing*, for the Institute for Arts and Civic Dialogue; *The James Baldwin Essay: Examining the American Dream Narrative*, commissioned by Harlem Stage; *The Migration of Protest: Meditations on Jacob*

Lawrence, for the Museum of Modern Art; and *Billy Strayhorn: The Music of the Sutherland Period*, for the Kennedy Center and the Smithsonian Museum of American Art. Pinderhughes is also a member of Blackout for Human Rights, and was musical director for their 2016 #MLKNow and #JusticeForFlint events. *The Transformations Suite* has been performed throughout South America and the U.S. at venues including the American Museum of Natural History, the Harlem Arts Festival, Juilliard, UC Irvine, NYU, Joe’s Pub, the Jazz Gallery, MoMA, and Columbia University.

February 3

Saturday 7:30 pm

Carrie Mae Weems: *Past Tense PERFORMANCE*

- MDC Wolfson Auditorium Building 1 This is a ticketed event. \$15 general admission; \$5 students with ID; free to MDC students. For tickets, please visit the MOAD MDC website at <http://www.mdcmoad.org/>.

“There are only a few great stories in the world and they are repeated again and again.”

As Billie Holiday sings: *The same ole story, but it’s new to me...* Acclaimed artist Carrie Mae Weems, deemed “one of the more interesting artists working in the gap between art and politics” by *The New York Times*, presents a new performance-based work, *Past Tense*. Through music, text, projection, and video, this new performance-lecture takes us on a deep dive into the enduring significance of the iconic Antigone and her profound relevance to our contemporary moment. *Past Tense’s* origins lie in Weems’ powerful work *Grace Notes*. Weems says, “While working on *Grace Notes* for months it occurred to me that I was telling the story of Antigone, wherein an innocent man dies by unjustified means and his sister fights for the right to bury him honorably. But the wider community refuses her; her right to justice, and to peace, is denied.”

occasional poems for organizations and events such as the re-opening of the U.S. embassy in Havana.

April 28

Saturday 7:00 pm

Jack Hirschman: Poetry and Jazz PERFORMANCE

- North Beach Bandshell

Poetry and Jazz finds San Francisco writer Jack Hirschman joined by the Terni Jazz Orchestra Ensemble for an innovative evening of music, poetry, and politics, featuring the poet’s distinctive voice as an integral part of original music compositions. The longstanding collaboration between Hirschman and the group of Italian musicians, led by composer/arranger Marco Collazzoni and saxophonist Francesco Guzzetta, began at the International Poetry Festival in Sarajevo, Bosnia, thanks to the patronage of Casa della Poesia di Salerno, and culminated with the recording of a CD presented at Teatro Valle in Rome in 2014.

Hirschman is one of the most distinctive voices of the American counterculture, known for his radical engagement with both poetry and politics. His long literary career as acclaimed poet, essayist, and translator is interlaced with artists like Charles Bukowski, Jack Kerouac, Allen Ginsberg, and Lawrence Ferlinghetti. Born in 1933, he grew up in the Bronx and, as a young man, had an early brush with fame when Ernest Hemingway wrote him a letter, later published as “A Letter to a Young Writer.” Hirschman has lived in California since the 1970s. In 2002, he received the Book Award Life Achievement from the Before Columbus Foundation and in 2006 he was named Poet Laureate of San Francisco. Hirschman has published more than fifty volumes of poetry and has translated radical poets from around the world from Russian, French, German, Greek, Italian, Spanish, Albanian, Yiddish, Vietnamese, and Creole.

Through photography, video, installation, and performance works, Carrie Mae Weems has created a complex body of art that investigates family relationships, gender roles, racism, classism, and politics. Although Weems’ work addresses a wide array of issues, her overarching commitment is to help us better understand our present by examining our collective past. Weems, the recipient of numerous awards, grants, and fellowships, including the prestigious MacArthur “genius” grant, the W.E.B DuBois Medal, and Anderson Ranch’s National Artist Award, is represented in public and private collections around the world including the Metropolitan Museum of Art, The Museum of Fine Arts, Houston, and the Museum of Contemporary Art, Los Angeles. She has participated in numerous solo and group exhibitions at major national and international museums including the Whitney Museum, The Museum of Modern Art, and the Solomon R. Guggenheim Museum.

February 10

Saturday 2:00–6:00 pm

Antoni Miralda: *The Maggic Banquet PERFORMANCE*

- EXILE Books

The Maggic Banquet, a participatory food-performance by the internationally acclaimed Miami and Barcelona-based artist Antoni Miralda, will celebrate our city’s diverse cultural heritage by tracing the culinary history of Maggi, the ubiquitous and universal seasoning brand. Presenting dishes from the kitchens of Miami’s various ethnic groups—all made with Maggi—in an altar-like buffet, Miralda explores the commodification and globalization of food and tradition. Accompanied by music, a special beverage, and a zine published with recipes in English, Spanish, and Creole, *The Maggic Banquet* will turn the terrace of EXILE Books into a food-for-thought artwork.

May 19–Sep 30

William Kenridge: More Sweetly Play the Dance EXHIBITION

On view during museum hours: Wednesdays–Fridays, 1:00–6:00 pm; Saturdays, 1:00–8:00 pm; Sundays, 1:00–6:00 pm

- Museum of Art and Design, MDC This event requires museum admission. \$12 adults; \$8 seniors and military; \$5 students (13-17) and college students (with valid ID); free for MOAD MDC members, MDC students, faculty, and staff, and children 12 and under. For more information, please visit the MOAD MDC website at <http://www.mdcmoad.org/>.

More than 130 feet long, William Kenridge’s 8-channel video installation, *More Sweetly Play the Dance*, encircles the viewer.

Partly filmed live, partly rendered in Kenridge’s signature animated style, the work covers the walls of a gallery with images of a procession in a blasted landscape. An update of the *danse macabre*, this parade of death includes a brass band in the lead, followed by people carrying possessions or shrouded bodies, priests, patients dragging their IV drips, skeletons, and a live ballerina (South African dancer Dada Masilo), who wears a military uniform and carries a rifle. Wooden chairs for the viewers and four megaphones on tripods playing the soundtrack make this performative video an immersive experience. Combining elements of medieval allegory with evocations of recent sightings such as Syrian refugees and bodies felled by Ebola, Kenridge presents a never-ending carnivalesque reminder of our own mortality that is by turns morbid, chilling, comic, and political. But in the artist’s hands, the triumph of death ultimately becomes a celebration of resilience and life.

William Kenridge is regarded as one of the most significant contemporary artists of our time. He has gained international recognition for his distinctive animated short films, and for the charcoal drawings he creates

Born in Terrasa in the province of Barcelona, Spain, Antoni Miralda has been using food as his art medium since the late 1960s. He often creates public and ritual events centered in popular culture and traditions, especially culinary ones. *The Honeymoon Project* (1986-92), was an international series of ceremonial and participatory actions at multiple sites that imagined the wedding of New York’s Statue of Liberty with the Columbus Monument in Barcelona, two diametrically opposite icons of freedom and conquest. Since 1971 Miralda has lived and worked in the U.S., and since 1993 has spent much of his time in New York and Miami, where he started Food Cultura, a project that includes archives and collections, and that produces exhibitions and events around the world which explore the subjects of food diversity and its relation to culture. He was the subject of major retrospectives at the Reina Sofia Museum in Madrid in 2010 and the MACBA in Barcelona in 2016.

February 22

Thursday 7:00 pm

Living Together Film Series
From Nowhere (2016) 89 minutes, Director: Matthew Newton, USA FILM SCREENING

- Bill Cosford Cinema

From Nowhere tells the story of three high-school students who are struggling with the issues that trouble all teenagers, but, in addition, these three have another issue which causes them constant concern. They are illegal aliens. They know that at any time, should someone require documentation from them, they could end up deported back to countries they don’t know and have never spent any time in. These children are really “from nowhere.” Each one wants to get papers but has to navigate the American legal system to do so. The lawyer who wants to help them makes it clear that the easiest way to obtain legal documentation is to apply for political asylum by

“coming up with” some form of threat or abuse that they or their parents are afraid of if they are forced to return to their homelands. The wrenching drama was the winner of the Narrative Spotlight Audience Award at 2016’s SXSW Film Festival. The film also won the Audience Award and the jury-awarded Special Mention prize at the Champs-Elysees Film Festival.

February 23

Friday 7:30 pm

Jumana Emil Abboud: *Out of the Shadows III PERFORMANCE*

- MDC Wolfson Auditorium Building 1

In *Out of the Shadows III*, Jumana Emil Abboud asks “What do places speak of?” This audio-visual performance includes Palestinian folk-tales and traditional oral histories. These stories that inspire the artist have always emphasized the importance of relationships with the landscape and with sources of water. Evoking her Palestinian roots and the places to which she is deeply connected—Jerusalem, Jericho, the Dead Sea, and the Galilee—the artist uses music, poems, and drawings to weave together past and present, contemporary reality and the unseen world with its *jinns* and *ghouls*. For this 2016 premiere, Abboud collaborates with Issa Freij, and the artists reflect on their experiences during a four-year film project as they searched for the haunted sites of which the tales tell. Their interactive storytelling explores folk customs, sacred objects, and enchanted locations to underscore themes of memory, loss, and resilience.

Born in 1971, Jumana Emil Abboud lives and works in Jerusalem. Her work has been exhibited at the Venice, Sharjah and Istanbul Biennials, the Bahrain National Museum, and the Institut du Monde Arabe, Paris. Recent solo exhibitions and performances of her work have taken place at BALITIC,

Armando J. Bucelo Jr., *Chair*; Armando J. Olivera, *Vice Chair*; Marli Canon; Daniel Diaz Leyva; Benjamin Leon; Bernie Navarro; Dr. Eduardo J. Padrón, *President*, Miami Dade College

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Venues
Museum of Art and Design, MDC
Freedom Tower 600 Biscayne Boulevard Miami, FL 33132 (305) 237-7700 / mdcmoad.org
Hours of operation: Wednesdays, Thursdays, Fridays and Sundays 1:00–6:00 pm Saturdays 1:00–8:00 pm
Bill Cosford Cinema, University of Miami
5030 Brunson Drive Coral Gables, FL 33134 (305) 284-4861 / cosfordcinema.com
EXILE Books
5900 NW 2nd Avenue Miami, FL 33127 (917) 903-0907 / exilebooks.com
MDC Live Arts Lab
Building 1300 NE 2nd Avenue Miami, FL 33132 (305) 237-3010 / mdc.edu
MDC Wolfson Auditorium
MDC Wolfson Campus Building 1 300 NE 2nd Avenue Miami, FL 33132 (305) 237-3010 / mdc.edu

Miami Lady
Island Queen Cruises Bayside Park 401 Biscayne Boulevard Miami, FL 33132, (305) 379-5119 islandqueencruises.com
Accessibility challenges: please call (305) 237-7710 for details

Miami Light Project, The Lightbox at Goldman Warehouse
404 NW 26th Street Miami, FL 33127 (305) 576-4350 / miamihighlightproject.com

New World School of the Arts
Building 5, 2nd Floor Room 5217 25 NE 2nd Street Miami, FL 33132 (305) 237-3135 /nwsa.mdc.edu

North Beach Bandshell
7275 Collins Avenue Miami Beach, FL 33141. (786) 453-2897 northbeachbandshell.com

Accessibility

All performance venues are wheelchair accessible. For special needs, contact our office two weeks prior to the event, at (305) 237-7700. Personal assistants may attend events at no charge. Information is also available in alternate formats upon request. Service animals welcome at all events. If you require the use of Florida Relay Service, please call (800) 955-8771.

Programs are subject to change without notice for reasons outside the control of MOAD MDC.

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that question memory, the city, violence, community, modernity, education, pre-language, and the post-human. Teatro Ojo’s most important projects include the installation *Xipe Tótec, Ponte en Mi Pellejo (Put Yourself in My Shoes)*, at the 2012 Belluard Bollwerk International Festival, Fribourg, Switzerland, and *Lo Que Viene (Forthcoming)*, a stage project at El Galcón Theater, INBA, Mexico City, also in 2012. In 2011, Teatro Ojo received the gold medal for best Theater Architecture and Performance Space in the Prague Quadrennial of Performance Design and Space.

March 10

Saturday 7:30 pm

Teatro Ojo/ Héctor Bourges/ Patricio Villarreal: *Disorganizing Mimesis LECTURE- PERFORMANCE*

- MDC Live Arts Lab Building 1

The Mexico City-based group Teatro Ojo essays the possible dispositions and sequences of gestures, images, and machinations that sketch tensions within the texture of a “spectral contract” on which the figure of the Mexican nation-state is incessantly organized and disorganized—a contract plagued by “public secrets”: what we all know and yet we cannot utter. Bourges states the following: *Disorganizing Mimesis*: “Five images of a radical theatricality: a played/flayer god; a talking cross that incites a silent indigenous uprising that lasted a hundred years; a skeleton of the last Aztec emperor made from the bones of birds, deer, dogs, and a woman’s skull; the corpse of Emperor Montezuma talks to his people through a sinister act of ventriloquism; Subcomandante Marcos is unmasked by the Mexican government in 1995... and he turns out to be the son of a furniture dealer.”

Made up of Héctor Bourges, Karla Rodríguez, Patricio Villarreal, Laura Furlan, Gisela Cortés, and Emanuel Bourges, Teatro Ojo was founded in 2002 in Mexico City, where they still live and work. Their practice has shifted from conventionally theatrical territory to an expanded field that includes artworks, performances, and urban interventions

April 7–29

Tino Sehgal: This Situation EXHIBITION
On view during museum hours: Wednesdays–Fridays, 1:00–6:00 pm; Saturdays, 1:00–8:00 pm; Sundays, 1:00–6:00 pm.

- Museum of Art and Design, MDC

This event requires museum admission. \$12 adults; \$8 seniors and military; \$5 students (13-17) and college students (with valid ID); free for MOAD MDC members, MDC students, faculty, and staff, and children 12 and under. For more information, please visit the MOAD MDC website at <http://www.mdcmoad.org/>. Tino Sehgal creates works that are constructed situations which question the traditional subject-object relationship of visual art, and in which the interaction between the visitor and the work takes a central position. Sehgal takes language, singing, dancing, and other modes of behavior as his artistic material, often generating immersive artworks that are felt more than they are seen. *This Situation* (2007) enables a conversation that throws into question our self-image as a society and our roles as individuals within that society.

Sehgal is a Berlin-based artist whose work has been widely shown internationally. He won the Golden Lion at the Venice Biennale in 2013. Among many other places, Sehgal’s work has been exhibited at the Guggenheim in New York, the Palais de Tokyo in Paris, the 12th Havana Biennial, and the Pinaoateca do Estado de São Paulo in Brazil.

April 14

Saturday 8:00 pm

María José Arjona: *All the Others in Me PERFORMANCE*

- Miami Light Project at the Light Box This is a ticketed event. \$15 general admission; \$5 students with ID; free to MDC students. For tickets, please visit the MOAD MDC website at <http://www.mdcmoad.org/>.

Taking the form of an unconsummated striptease with a multicultural pop soundtrack, Colombian artist María José Arjona’s performance *All the Others in Me* functions as a bridge between “miss-understandings.” It refuses to point at anything specific or resolve these misunderstandings, but instead offers a panoramic vista on our perception of each other across distances. These distances, intentionally created, augmented,

altered, and manipulated by mass media and other systems of control, place us in positions of submission under a blanket of so-called “information.” *All the Others in Me* participates in several conversations between the objectified female body in Western civilization and the feminine body within Islam. María José Arjona lives and works in her native Bogota, and focuses on long durational performances in which the body is the primary material and medium of communication, generating narratives beyond the concept of identity. She has presented her work across Latin America; at the Louvre in Paris; the Thessaloniki Biennale; the Guangzhou Triennale; the Madre Museum in Naples, Italy; the Museum of Fine Arts, Boston; La Caixa in Madrid; the Ballroom Marfa, Texas; the Watermill Center in Water Mill, New York; and the Museo Universitario del Chopo in Mexico City. Arjona will have a solo exhibition in 2018 at the Museum of Modern Art in Bogota.

April 20

Friday 7:30 pm

André Lepecki: *In the Event of Encounter (or, The Improbable Living Together)*

LECTURE

- Museum of Art and Design, MDC

This lecture-performance addresses the notion of “encounter” as essential to a politics and an aesthetics of the commons. By drawing from several philosophical and political traditions that have analyzed the ethics and politics of the encounter, and by invoking artistic propositions that bring into the world improbable events (particularly in performance art and experimental choreography) André Lepecki will consider how *the event of encounter* precipitates groundings for living away from the necropolitical logic of our current imperial, colonial, and murderous neoliberal monohumanism.

Gateshead; Khalil Sakakini Cultural Center, Ramallah;Bildmuseet, Umea; and The Khaled Shoman Foundation-Darat at Funan, Amman. Born in 1956, her collaborator Issa Freij is a Palestinian photographer, filmmaker, and musician, also living and working in Jerusalem. During the last two decades, Freij has worked in photojournalism, and on documentary, short, and feature films; he has worked for CBS news, Channel 4, BBC Discovery, and ARTE France, in addition to working on films for The Palestinian Museum, Edward Saïd National Conservatory of Music, Yabous Cultural Centre, and Al-Ma’mal Foundation in Jerusalem.

March 9

Ann Pellegrini
Excess & Enchantment: Arts of Resistance
LECTURE

- MDC Live Arts Lab Building 1

Although Ann Pellegrini’s work traverses disciplines, a constant theme is an abiding interest in exploring how feelings are lived, experienced, and communicated, and what potential risks and possibilities result. Another is the value of art and the aesthetic for repairing democratic social life. She is the author of *Performance Anxieties: Staging Psychoanalysis, Staging Race* (Routledge, 1997); co-author, with Janet R. Jakobsen, of *Love the Sin: Sexual Regulation and the Limits of Religious Tolerance* (NYU Press, 2003; Beacon Press, 2004); and co-author, with Michael Bronski and Michael Amico, of *“You Can Tell Just By Looking” and 20 Other Myths about LGBT Life and People* (Beacon Press, 2013). *“You Can Tell Just By Looking”* was a finalist for the 2014 Lambda Literary Award for Best LGBT Non-Fiction. She has also published two anthologies: *Queer Theory and the Jewish Question*, co-edited with Daniel Boyarin and Danial Iltzkovitz (Columbia University Press, 2003); and *Secularisms*, co-edited with

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