



ARTS RIGHTS JUSTICE

UNESCO Chair Cultural Policy for the Arts in Development
 Department of Cultural Policy, University of Hildesheim
www.arts-rights-justice.de

The ARTS RIGHTS JUSTICE PROGRAM includes...

- The **ARJ ACADEMY** (September 1 – September 7, 2018)
- The **ARJ FORUM** (September 7, 2018)
- Regional **ARJ LABORATORIES** (April 26-27, 2018 & October 2018)
- The **ARJ ONLINE LIBRARY** (starting in September 2018)

It is vital that the rights of the artists and the protection of artistic freedom are recognized as an integral part of international human rights frameworks and that States deliver on their obligations to uphold them. ARTS RIGHTS JUSTICE PROGRAM's aim is to strengthen and expand structures for the promotion and protection of artistic freedom. To this end, we seek to disseminate and professionalize skills, ensure the exchange of knowledge and build expertise on the subject.

The ARJ PROGRAM was developed in cooperation with 30 international expert institutions with the support of the German Foreign Office and the International Cities of Refuge Network (ICORN). ARJ works in collaboration with international agencies and actors such as International Artists Rights Advisors (IARA), Artist Safety.net, FREEMUSE, PROTECT DEFENDERS, Institut für Auslandsbeziehungen and Goethe-Institut.

ARTS RIGHTS JUSTICE LABORATORY
‘Artist Safety Hosting in Different Regions of the World’ – Focus: Brasil
 Salvador de Bahia, Brasil: April 26 – 27, 2018 at Goethe-Institut Salvador de Bahia

ARTS RIGHTS JUSTICE ACADEMY & FORUM
 Hildesheim and Berlin, Germany: September 1 - 7, 2018
 at Hildesheim Kulturcampus Domäne Marienburg

ARTS RIGHTS JUSTICE LABORATORY
‘Legal Frameworks in Relation to Freedom of Expression’
 Beirut, Lebanon: October 2018
 in collaboration with Al Mawred Al Thaqafty and Goethe-Institut Beirut

In relation to the creation of further ICORN residencies outside of Europe and as an add-on to the conference ‘Echoes of the South Atlantic’ by Goethe Institut, the ARTS RIGHTS JUSTICE Laboratory in Salvador-Bahia offers an applied context for present and future research at the intersection of artist residency and free expression over a two-day workshop.

The LABORATORY in Beirut will continue this discourse by focusing on legal frameworks in relation to freedom of artistic expression. The ARJ LABs aim to develop innovative approaches and common strategies in collaboration with artists and cultural operators as well as actors who promote artistic production and arts freedom, strengthening both local and international networks.

The ARTS RIGHTS JUSTICE ACADEMY & FORUM will again assemble about 30 young professionals and 10 outstanding experts as facilitators to create a one week long room of debate and improve skills of those working in the sector, open to a wider public at the final day.





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INTERNATIONAL CITIES OF REFUGE NETWORK

‘ARTIST SAFETY HOSTING IN DIFFERENT REGIONS OF THE WORLD’ FOCUS: Brasil

The 1st Arts Rights Justice Laboratory (Salvador-Bahia, Brasil)

Thursday April 26, 2018 (start 9.30 am) and **Friday April 27**, 2018 (end 5 pm)

Goethe-Institut Salvador

Library

Av. Sete de Setembro, 1809

40080-002 Salvador-Bahia, BRASIL

INTRODUCTION

As an add-on to the conference ‘Echoes of the South Atlantic’ by Goethe Institut, the ARTS RIGHTS JUSTICE Laboratory in Salvador-Bahia offers an applied context for present and future research at the intersection of artist residency and free expression. Over a two-day workshop, April 26 – 27, 2018, the ARJ Lab aims to develop innovative approaches and common strategies in collaboration with artists and cultural operators as well as actors who promote artistic production and arts freedom, strengthening both local and international networks.

CONTEXT AND PROJECT DESCRIPTION

Over the past three decades a number of spaces, which offer safety hosting for threatened scholars, journalists, human rights activists and artists in distress have evolved along with schemes of financial and legal support. ‘Safe haven’ is a commonly used term to encompass the various formats of hosting, all of which are interdependent with financial, legal and thematic advocacy initiatives.

The origins of the term “safe haven” in relation to artist hosting can be traced to the early 1990s when Jacques Derrida, Salman Rushdie, and the International Parliament of Writers initiated a movement of shelter cities, called Cities of Asylum Network (INCA), to stand against the increased assassinations of writers in Algeria. When INCA dissolved, The International Cities of Refuge Network (ICORN) was formed in 2006, which now includes over 60 cities, many of which are located in Europe and more specifically the Nordic countries. In turn, “safe haven” became a common descriptor amongst art councils and ministries for the residency programs set up in these cities for writers and more recently practitioners working across all media, from musicians to visual artists.

The artist residency field is a continually evolving one. While the purpose of residencies is to nurture artistic practice, existing models have shifted over time from art colonies in remote locations to urban-based programs, socially-engaged residencies, and a variety of new initiatives that respond to present social, political and economic conditions. Within this framework, residencies may serve as sites of shelter or safe haven – a field historically occupied by human rights organizations; ICORN, PEN, and ProtectDefenders are institutionalized examples – for artists in distress, who have fled or been evacuated from another location. Given a notable growth at the intersection between artist residencies and shelter, evident by recent initiatives such as ArtistSafety.net (formerly freeDimensional), Artistic Freedom Initiative, and The Arts Rights Justice Program, what responsibilities are there for cultural producers, human rights activists,

journalists, artists, lawyers, and other actors working in and articulating this “in-between” space? Where do responsibilities and expectations meet and where do they clash? Finally, what practices can be implemented to facilitate a genuine sense of rest and respite for artists that are in flight?

Although many of these artist residencies are created in Europe and North America, the number of residency programs and shelter locations outside of Europe is growing. Brasil is one of the highest growth countries for the ICORN network, for example.

Participating artists and practitioners in related fields are interested in knowing and developing specific skillsets for implementing and managing these residencies as well as considering many other approaches to support artists and artistic production. The question of ‘What artists in distress need from temporary residencies?’ will stay front and center during the ARJ Lab Salvador.

And, how can the temporary residency identify the artist’s needs that it can and cannot meet, and are there ways to identify resources to meet these other needs? How to deal with the fact that some artists at risk might be legally safe but maybe not socially comfortable ... in a new language, culture, temperature, distance from family and familiar environs, political climate? How do additional approaches need to be structured? And how can they be realized in regions where financial resources are more difficult to acquire or in regions that experience large migrations due to natural disaster (e.g. Haiti) and civil unrest (e.g. Venezuela) such as Brasil? Brasil already receives Syrian refugees and economic migrants from as far away as Burkina Faso. Therefore, how do situations of individual exile interrelate with broader population flows?

The main aim of the ARTS RIGHTS JUSTICE Laboratory in Salvador-Bahia is to question these specificities and to assemble and, hopefully address the demands identified by those who aim to improve the sector.

A second ARJ Lab will be organized in Beirut, Lebanon in October 2018 in collaboration with Al Mawred Al Thaqafy focusing on legal frameworks. A third ARJ Lab is planned to take place in Kiev, Ukraine in early 2019.

METHODOLOGY AND PROCEDURE

The concept of the ARJ Lab is a product of collaboration. The number of participants tends to be less than 35 to ensure a productive surrounding of exchange and output. The ARJ Lab Salvador-Bahia will be focusing on a closed think tank atmosphere.

The workshop will offer a broad overview to introduce the two days. And, over the course of the workshop, the major themes will be visualized for documentation throughout the process. This is a guided open space process for which major themes – common to the overall discussion of safety hosting – are suggested for the purpose of starting discussions. In the second part of the workshop, small groups can convene on specific topics that come from the Salvador group of participants.

COOPERATION PARTNERS

- ARTS RIGHTS JUSTICE Program of the UNESCO Chair in ‘Cultural Policy for the Arts in Development’ at the University of Hildesheim, Germany
- Co-founded by the Federal Foreign Office of Germany
- Goethe-Institut Sao Paolo & Salvador-Bahia, Brasil
- ICORN – International Cities of Refuge Network
- ArtistSafety.net and Todd Lanier Lester, Ideator



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The 1st Arts Rights Justice Laboratory (Salvador-Bahia, Brasil)

PROGRAM

DAY 1 : THURSDAY APRIL 26, 2018

9:30 am OPENING & INTRODUCTION

- Welcome by **Manfred Stoffl**, Goethe Institut Salvador-Bahia
- Introduction into the sphere of freedom within cultural policy approaches by **Wolfgang Schneider**, University of Hildesheim
- Introduction into the Arts Rights Justice Program and the ARJ Laboratory Salvador by **Daniel Gad**, University of Hildesheim
- Introduction by **Katharina von Ruckteschell**, Goethe Institut Sao Paolo

10:00 am PART I

FREEDOM OF EXPRESSION IN BRASIL

Panel Discussion with:

- **Ayrson Heráclito**, Professor at the Center of the Arts, Humanities and Letters of the Federal University of Recôncavo da Bahia
- **Diane Lima**, Curator, researcher and creative director (AfroTranscendence and Diálogos Ausentes exhibition)
- **Jelena Dordevic**, Coletivo feminista sobre autocuidado e cuidado entre ativistas/ Feminist collective on self-care and care among activists

Moderation by *Todd Lanier Lester*, ArtistsSafety.net

11:00 am COFFEE BREAK

11:30 am PART II

DOES DANGER EXIST? – Impulse, Discourse, Q&A

Ayodele Ganiu, Freemuse Africa and Arts Watch Africa, Lagos

12:00 am WHO ARE WE TALKING ABOUT? Finding common ground on issues pertaining to Artists, Human Rights Defenders, etc.

- 1) **Ayman Helmy**, Al Mawred Al Thaqafy
- 2) **Elisabeth Dyvik**, ICORN
- 3) **Todd Lanier Lester**, ArtistsSafety.net

Moderation by *Daniel Gad*

1:00 pm LUNCH BREAK

- 2:00 pm** Introduction and moderation *by Todd Lanier Lester, ArtistsSafety.net*
- **AN ARTIST TALKS TO THE INSTITUTION**
Elisabeth Dyvik, ICORN in conversation with *Khaled Barakeh*, Syrian Culture Index (Berlin)
 - **HOUSING MOVEMENT, HAITI, AND MIGRATIONS TO SAO PAULO'S CENTER**
Raphael Daibert, Lanchonete.org
- 2:30 pm** **ARTIST HOSTING PRACTICES ACROSS REGIONS**
Inputs by:
- 1) *Anna Jäger*, SAVVY, Berlin
 - 2) *Augusto Albuquerque*, Sacatar Institute
 - 3) *Manfred Stoffl*, Vila do Sul, Salvador
- Discussion by all, *Moderation by Lalita Salander*, Artist at Risk Researcher
- 3:30 pm** **COFFEE BREAK**
- 4:00 pm** *Michèle Brand*, University of Hildesheim, introduces a 'quick look' to the region: Middle East.
- MIDDLE EAST: IN FOCUS**
- 1) *Ayman Helmy*, Al Mawred Al Thaqafy
 - 2) *Khaled Barakeh*, Syrian Culture Index (Berlin)
- 4:30 pm** **WHAT OTHER FORMATS BESIDE RESIDENCIES AND RELOCATION**
- Ayodele Ganiu*, Freemuse Africa and Arts Watch Africa (Lagos), and *Jelena Dordevic*, Coletivo feminista sobre autocuidado e cuidado entre ativistas/ Feminist collective on self-care and care among activists
- Discussion moderated *by Daniel Gad*.
- 5:00 pm** **SHOWCASE**
- Julia Grosse* presents C& Journalist Training programme
Lalita Salander presents the NYC Artist Safety Prototype
Camilla Rocha Campos, Lucila Mantovani & Lourdina Jean Rabieh present *Kaaysa* and *Capacete* Art Residencies
- 6:00 pm** **ENDING OF DAY 1**
DINNER

DAY 2 : FRIDAY APRIL 27, 2018

- 9:00 am** **PART III**
ICORN RELATED RESIDENCIES IN BRASIL
Welcome, Introduction by *Sylvie Debs*, CABRA
- Short presentations:
- The ICORN model by *Elisabeth Dyvik*, ICORN
 - The UFMG model by *Lucia Castello Branco*, UFMG
 - The cooperation with SESC de SP by *Cristina Madi*, SESC SP
 - Safe, but not silent – the residency from within by *Felix Kaputu*, ICORN escritor
- Moderation by *Elisabeth Dyvik and Sylvie Debs*
- 10:30 am** **COFFEE BREAK**
- 11:00 am** ICORN in Brazil: CABRA's activities by *Sylvie Debs*, CABRA
- 11:30 am** UFMG/ Belo Horizonte: The first ICORN residency program in South America – The concept of “University-refuge” by *Lucia Castello Branco*, UFMG
- 12:00 am** UFJF, UFOP, UFSB, UFBA: The next steps to join ICORN
Free intervention by *Vitor Hugo Terra* (UFJF), *Natália Lisbôa* (UFOP), *Cinara de Araujo* (UFSB),
Lia Seixas (UFBA), *Giovandro Ferreira* (UFBA), *Severino Beto* (UFBA), *Mirella Lima* (UFBA)
- 1:00 pm** **LUNCH BREAK**
- 2:00 pm** **PART IV**
SUPPORT TO HOSTS BY THE GLOBAL NETWORKS
Introduction by *Julie Trébault*, Artists at Risk Connection
- 1) *Elisabeth Dyvik*, ICORN, Stavanger
 - 2) *Todd Lanier Lester*, ArtistsSafety.net
 - 3) *Ayman Helmy*, Al Mawred Al Thaqafy
- Discussion by all, Moderation by *Daniel Gad*
- 3:30 pm** **COFFEE BREAK**
- 4:00 pm** **CONCLUSION**
Wolfgang Schneider and *Daniel Gad*:
Observations on a common strategy for the sector
- 5:00 pm** **ENDING OF DAY 2**
- 8:00 pm** **MANFRED STOFFL invites to an EVENING RECEPTION**
Address:
Avenida Princesa Isabel 756 apt. 1006, Edifício Eldorado
Barra (Do lado/next to Hospital Portugues)



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LIST OF PARTICIPANTS

NAME	INSTITUTION	ORIGIN	EMAIL
Ayman Helmy	Al Mawred Al Thaqafy – Culture Resource	Cairo	a.helmy@mawred.org
Lalita Salander	Artist at Risk Researcher	New York	lalitasalander@gmail.com
Julie Trébault	Artists at Risk Connection	New York	jtrebault@pen.org
Todd Lanier Lester	ArtistSafety. Net	Sao Paulo	lanier.lester@gmail.com
Sylvie Debs	CABRA – Casas Brasileiras de Refúgio	Strasbourg	casasbrasileirasderefugio@gmail.com
Ayrson Heráclito	Center of the Arts, Humanities and Letters, Federal University of Recôncavo da Bahia	Salvador	ayrsonheraclito@gmail.com
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Julia Grosse	Contemporary&	Berlin	grosse@weltreporter.net
Lucila Mantovani	Coordinator and curator, Kaaysa Art Residency	Sao Paulo	lucila@trespontos.art.br
Diane Lima	Curator, researcher and creative director (AfroTranscendence and Diálogos Ausentes exhibition)	Brasil	dianelimabr@gmail.com
Ciraj Rassool	Department of History, University of the Western Cape, African Programme in Museum and Heritage Studies	Cape Town	cirajrassool@gmail.com
Lourdina Jean Rabieh	Founder of coastal residency & gallery owner in Sao paulo	Sao Paulo	lourdina.rabieh@terra.com.br
Ayodele Ganiu	FREEMUSE Programme Officer for Africa and Arterial Arts Watch	Lagos	ayoganiu@yahoo.com
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Lorena Vicini	Goethe Institut Sao Paulo	Sao Paulo	Lorena.Vicini.extern@goethe.de

Elisabeth Dyvik	ICORN – International Cities of Refuge Network	Stavanger	edy@icorn.org
Raphael Daibert	Lanchonete.org	Salvador	raphaeldaibert@gmail.com
Cristina Riscalla Madi	Programas Sociais do Sesc São Paul	Sao Paulo	crismadi@sescsp.org.br
Camilla Rocha Campos	Residency in Rio de Janeiro, Capacete	Rio de Janeiro	camillaroachacampos@gmail.com
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Khaled Barakeh	Syrian Culture Index	Berlin	studio@khaledbarakeh.com
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Cinara de Araujo	UFSB – Federal University of Southern Bahia		cinaradearaujo@gmail.com
Emi Koide	Universidade Federal do Recôncavo da Bahia (UFRB) Cachoeira	Cachoeira	koide.emi@gmail.com
Wolfgang Schneider	University of Hildesheim, UNESCO Chair	Hildesheim	schneider@uni-hildesheim.de
Daniel Gad	University of Hildesheim, UNESCO Chair	Hildesheim	gad@uni-hildesheim.de
Michèle Brand	University of Hildesheim, UNESCO Chair	Hildesheim	coordination.arj@gmail.com
Felix Kaputu	Writer, Artist in Residence at UFMG (Universidade Federal de Minas Gerais)	Belo Horizonte	fkaputu@gmail.com



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SHORT BIOGRAPHIES OF PARTICIPANTS

AYMAN HELMY

Ayman Helmy is a cultural manager, translator and musician, based in Cairo. A Program Manager of Cultural Resource (Al Mawred Al Thaqafy), Helmy is responsible for five programs: Cultural Policy, Cultural Management, Kon Ma3a El Fann (or Be with Art), Mobility, and the Master Program of CP & CM in Casablanca. Helmy holds a BA in English Language and its Literatures and had three books translated into Arabic. He is an Egyptian composer and lyricist, whose last projects is Bahgaga, a vocal-musical band led by five female vocalists, performing contemporary comedy and satirical songs in Arabic. Al Mawred’s program, Kon Ma3a El Fann supports artists, writers and cultural operators at risk, in the Arab region, by different forms of emergency support.

LALITA SALANDER

Lalita Salander is a curator pursuing a PhD through The Research Platform for Curatorial and Cross-Disciplinary Cultural Studies, a co-operation of the Department of Art at the University of Reading (UK) with the Postgraduate Program in Curating at the Institute for Cultural Studies in the Arts, Department of Cultural Analysis, Zurich University of the Arts (CH). Her doctoral research focuses on questioning the role the artist residency plays in proliferating the neo-liberal agenda of the art system in the 21st Century towards a cultural analysis of the art residency field. The curatorial approach of this dissertation will seek to activate The University of Hildesheim’s freeDimensional Library towards a dynamic repository of artistic research enmeshed in ongoing processes. freeDimensional (now artistsafety.net) was a human rights network/artist project active between 2006-2016 that advocated on behalf of over 200 artists and cultural workers from close to 35 countries. Artists, whose safety was threatened due to their practice, many working under the radar of mainstream media coverage of persecution and violations of freedom of expression. After the critical assessment of the field presenting the horizontal work freeDimensional did over its ten-year history offers a methodology by which to co-opt the systems of power and by which to create different possibilities for the future.

JULIE TRÉBAULT

Julie Trébault is the Director of PEN America’s new Artists-at-Risk Connection project. A highly respected leader in the art world, she brings skills, experience, and a network to launch a new support system for artists at risk worldwide. Prior to joining PEN, she served as Director of Public Programs at the Museum of the City of New York, where she built a robust roster of panel discussions, performances, screenings, and symposia spanning New York City’s arts, culture, and history. She previously was Director of Public Programs at the Center for Architecture. Before moving to New York, she worked at the National Museum of Ethnology in The Netherlands, where she builds a network of 116 museums across the globe that shared a virtual collection of masterpieces and developed an innovative array of online and mobile applications and exhibitions to make the collection as widely accessible as possible. From 2004 until 2007, she was Head of Higher Education and Academic Events at the Musée du quai Branly (Paris), where she conceived

and implemented a policy for higher education by creating an international network of universities, graduate schools, and research institutes. Trébault holds a Master's Degree in Arts Administration from the Sorbonne University and a Master's Degree in Archaeology from the University of Strasbourg.

TODD LANIER LESTER

Todd Lanier Lester is an artist, writer, curator and independent cultural producer. He is from Tennessee and lives in São Paulo, where he works with Lanchonete.org—a project focused on the right to the city—with a group of fellow city dwellers. Todd has worked in leadership, advocacy, and strategic planning roles at Musagetes, Global Arts Corps, Reporters Sans Frontières, the International Rescue Committee and Astraea Lesbian Justice Foundation. He founded freeDimensional, a network that helps artists in danger by providing safe haven in participating artist residencies. Todd is a Senior Fellow at the World Policy Institute where he directs the Arts-Policy Nexus; member of the steering committee of the Artists at Risk Connection hosted by the PEN American Center; and co-ordinates ArtistSafety.net, a hybrid consultancy and volunteer network that provides case management for artists at risk. He is an advisor to the ArtsRightsJustice Academy at the University of Hildesheim, and is helping to design its global lab series for free expression practitioners. Todd serves on the boards of arts, literary and rights organisations in India, Brazil, Mexico, Jamaica and the US.

SYLVIE DEBS

Sylvie Debs, Professor at the University of Strasbourg, is the representative of the International City of Refuge Network ICORN (www.icorn.org) in Brazil and the founding Director of the Brazilian Network CASas BRAsileiras de Refugio, CABRA (www.cabras.org). Cultural Attaché in Brazil (2006-2010) and Mexico (2010-2013), she has a great experience on cultural cooperation in Brazil and is actually associate Professor at the UFBA (Federal University of Bahia). She participated on the 1st Arts Right Justice Laboratory in 2017 in Hildesheim and Berlin and will lead the workshop on CABRA/ICORN during Arts Right Justice Laboratory 2018 in Salvador.

PhD in Comparative Literature, she is regarded in France as one of the most important Brazilian film specialists. She published 4 books and numerous articles on cinema, cordel literature and popular culture. She is one of the pillars of Cinelatino (www.cinelatino.com.fr) and the Review Cinémas d'Amérique Latine of Toulouse since 1996.

AYRSON HERÁCLITO

Ayrson Heráclito (b. 1968 in Macaúbas, Bahia, Brazil) lives and works between Cachoeira and Salvador, Brazil. He is a visual artist, curator and professor. In 2016 he received his Doctorate in Communication and Semiotics from PUC São Paulo. He is a Professor at the Center of the Arts, Humanities and Letters of the Federal University of Recôncavo da Bahia. His works move between installation, performance, photography and the audiovisual, and frequently deal with elements of African-Brazilian culture and its connections with Africa and the Diaspora in America.

JELENA DJORDJEVIC

Jelena Djordjevic works at 'Coletivo feminista sobre autocuidado e cuidado entre ativistas/ Feminist collective on self-care and care among activists'.

JULIA GROSSE

Julia Grosse is a journalist, art historian and co-publisher and editor in chief of the art magazine Contemporary And (C&). She is also editor-in-chief of the of the recently launched magazine Contemporary And América Latina. Until 2013 she worked as an arts correspondent in London for

the FAS, SZ Magazin, and taz. Her most recent publication 'I am built inside you', edited by ifa (Institut für Auslandsbeziehungen) and C&, was published in April 2017 (Sternberg Press). Julia Grosses' new book about her grandparents was published with Hoffmann und Campe in march. She lives in Berlin.

LUCILA MANTOVANI

Lucila Mantovani is a curator and writer, with wide knowledge in the market of cultural production and the organization of artistic residencies in Brazil. She is graduated in Economy at University of Sao Paulo (USP) with specializations in Art History and post graduation in Writer Training. As a member of Ágata Collective, since 2012, has been investigating contemporary creative processes and giving prominence to women in the visual art field in Sao Paulo. She coordinates KAAYSÁ Art Residency, curating and organizing different kinds of multidisciplinary immersion and residency programs for creative professionals in Atlantic Forest, working in partnership with the Guarani Village of Rio Silveira and the fishing community, to promote freedom of expression and the production of inclusive contemporary and decolonizing narratives.

DIANE LIMA

Diane Lima is curator, researcher and creative director. Master in Communications and Semiotics at PUC-SP, her work focuses on experimenting with artistic practices and multidisciplinary curatorships, developing devices for collective learning with special attention to creative processes and production of knowledge. In her interventions she discusses topics such as ancestral memories, liminal spaces, symbolic violences, production of meaning, epistemic justice, ethics and aesthetics of resistance and the decolonization of affections and institutions. Her most recent projects include the immersion in creative processes AfroTranscendence; the film Healing Time; the racial awareness program A.Gentes and the curatorship of Diálogos Ausentes exhibition 2016/2017 in São Paulo and Rio de Janeiro.

CIRAJ RASSOOL

Ciraj Rassool (PhD) is professor of history and director of the African Programme in Museum and Heritage Studies at the University of the Western Cape. He was a board member and chairperson of the District Six Museum in Cape Town (a founding museum of the International Coalition of Historic Sites of Conscience), and of Iziko Museums of South Africa. He serves on the board of the activist archive, South African History Archive. Among his co-authored and co-edited books are Museum Frictions: Public Cultures/Global Transformations (2006); The Politics of Heritage in Africa: Economies, Histories, and Infrastructures (2015) and Unsettled History: Making South African Public Pasts. His research for Skeletons in the Cupboard: South African museums and the trade in human remains, 1907–1917 (2000; republished 2015) led to the repatriation of the remains of Klaas and Trooi Pienaar from Vienna and their reburial at Kuruman, South Africa in 2012.

LOURDINA JEAN RABIEH

Lourdina Jean Rabieh is Lebanese, naturalized Brazilian that arrived in Brazil as a refugee in 1976 after spending two years in the civil war in her country. She is the founder and current director in São Paulo of Galeria Rabieh. During the last 33 years she has been active in the art market, organizing auctions, exhibitions of the most varied genres of Brazilian and foreign artists, and since 2010 has dedicated herself exclusively to contemporary art, moving between Europe, the Middle East, the United States and Brazil. Graduated in Business Administration in Sao Paulo and art history at CHRISTIE'S in London. She founded KAAYSÁ in 2017, an independent and multidisciplinary residency that have been helping Brazilian and international artists to develop

their expressions from the intimate contact with the Brazilian Atlantic Forest, Atlantic Ocean and the interaction with the community of Boissucanga – North Coast of Sao Paulo.

AYODELE GANIU

Ayodele is a talking drum artist, producer and cultural activist with focus on advocacy for artists' freedom of expression, cultural policy implementation, copyright reforms and development of creative industries in Africa. He holds a Bachelor's degree in Finance from the University of Lagos (2004); a graduate of the Institute for Cultural Diplomacy's Academy (Berlin 2009) and African Arts Institute's Cultural Leadership Programme funded by the European Union (Kenya 2012/South Africa 2015). Ayodele is the Programme Officer for Africa at FREEMUSE, an independent international organisation advocating for and defending freedom of artistic expression. He is also the National Coordinator of CORA/Arterial Network Nigeria, part of the pan-African network promoting Artwatch Africa, a human right programme aimed at asserting and defending the rights of artists across Africa. He has championed petitions to African authorities to drop criminal charges against persecuted artists and has coordinated emergency assistance for African artists at risk.

JANAINA CUNHA

Janaina Cunha is manager of Cultura do SESC Palladium.

MARIE-CHRISTINE GAY

Dr. Marie-Christine Gay is born 1987 in Wiesbaden. Marie-Christine Gay's main fields of academic research are 20th-century French-German cultural relations. She is a former student of the École Normale Supérieure in France, where she obtained a Master's Degree in German Studies (2010). She completed a PhD in Performing Arts (University Paris Nanterre) and Cultural and Media Studies (University of Cologne) (2016). Since 02/2018 she works as a trainee at the head of the cultural department of the Goethe Institute, where she supports the implementation of a new program for artists at risk, launched by the German Federal Foreign Office, the Goethe Institute and the Institute for Foreign Cultural Relations (ifa).

MANFRED STOFFL

Manfred Stoffl began his professional career as a commercial agent and foreign language correspondent in the steel industry selling pipelines for one of Germany's largest cooperations. After a few years on the job he enrolled in a masters program for American Studies and German Literature and graduated eventually with a double Master from the Freie Universität of Berlin. During his studies he discovered his passion for theatre, mostly working as a production manager. After various positions in theatres in Bonn, New Orleans and New York he joined the team of director Thomas Ostermeier at the Baracke at Deutsches Theater Berlin and followed him to the Schaubühne where he eventually became the production manager for the dance company Sasha Waltz until the company left the theatre in 2006. He then moved to Montreal, Canada, to get an MBA from the Ecole des Hautes Etudes de Montréal in 2007. Since 2009 he works permanently at the Goethe-Institut, where he first held the position of administrative director before he became the director of the institute in spring 2012. Since January 2016 he is the director of the Goethe-Institut in Salvador da Bahia and manages the residency program Vila Sul.

KATHARINA VON RUCKTESCHELL-KATTE

Katharina von Ruckteschell-Katte was born 1962 in Bonn/Germany. From 1963 to 1968 she lived with her family in New Delhi and from 1970 to 1974 in Bangkok. She holds a PhD from the University of Bonn majoring in comparative literature, art history and Germanic studies. She has been involved with Goethe-Institut since 1991 in various capacities in Moscow, Bangkok and

Munich. From 2008 to 2013 she was the director of the Goethe-Institut South Africa in Johannesburg and director for sub-Saharan Africa, coordinating the Goethe-Institutes in the region. In November 2013 she took over the position as the regional director of the Goethe-Institutes in South America. She lives and works in Sao Paulo.

LEONIE KAISER

Leonie Kaiser works at the Culture department of the Goethe Institut Sao Paulo.

LORENA VICINI

Lorena Vicini is a publisher and cultural manager in Brazil. At the moment, she coordinates the project “Echoes of the South Atlantic” (Goethe-Institut). Lorena is journalist and holds a Master in German Literature (Universidade de São Paulo). She coordinated the project “Episodes of the South” (Goethe-Institut), in which context she coordinated over 15 projects in several areas (performance, expositions, discursive etc.) aiming to decolonize knowledge. She is co-author of the following publications: “Inspirador: international guidelines for sustainable cultural management” (Portuguese, English and German versions) and “Developing identities to improve collectivity” (Lanchonete.org).

ELISABETH DYVIK

Elisabeth Dyvik is Programme Director of ICORN (2007-) with responsibility for the ICORN residency programme for persecuted writers and artists, handling applications and placements, following up ICORN writers and artists with residency in the cities of refuge, as well as external network building. She has particular expertise within visa and migration issues. Dyvik has a background within international affairs, culture and free speech. She was Head of the Secretariat for Freedom of Expression in the Municipality of Stavanger, and project manager for the Norwegian Authors’ Unions’ 100 years celebratory conference on Freedom of Expression. She managed the Newsroom research and archive at the national Norwegian newspaper Dagbladet, and worked at the Royal Norwegian Consulate General in Rio de Janeiro. Dyvik holds an MA in Religion and Library studies from the University of Bergen, and further studies in political science, migration and development from the University of Uppsala, as well as Peace and Conflict Transformation at master level from the University of Tromsø.

RAPHAEL DAIBERT

Researcher, artist, cultural producer and activist, based in São Paulo, Brazil. Founding member of Lanchonete.org. Current Assistant Editor at ArtsEverywhere.ca platform and fellow researcher at “Gesturing Towards Decolonial Futures” research at University of British Columbia. Works in the intersection of curating and producing different engaged art projects around gender & sexuality, decoloniality, migrations, right to the city and pedagogies. Took part in the S.H.O.P talk 2017 organized by ArtistSafety.net.

CRISTINA RISCALLA MADI

Christina Riscalla Madi works at Programas Sociais do Sesc São Paul.

CAMILLA ROCHA CAMPOS

Camilla ROCHA CAMPOS is a Brazilian artist, teacher and researcher, micro-political activist and self-revolutionary. Her artistic work is collaborative and is built through people’s contribution in contexts loaded by humor and criticism. In this relational field, she proposes experiences of contemporary art, artistic productions, projects in schools and universities, involving a large and diverse audience through games and travels, using the body and the oral language as principal

tools. Camilla has a Master in History and Art Criticism by the Institute of UERJ Art (2011) and graduated in Printmaking at UFRJ (2007). In January 2017, she joined the AiR Q21 Program at the Museum Quartier in Vienna, Austria, and she held the workshop "Silent images shout body policies" at the Raum_D Art Space. In 2016, Camilla was artist resident at the International Residency Program of CAPACETE, Rio de Janeiro, where now she has the position of artistic director, since 2017.

AUGUSTO ALBUQUERQUE

Advogado inscrito junto à seccional baiana da OAB;

- Gerente Administrativo da Fundação Sacatar desde fevereiro de 2003, onde coordenou a elaboração e execução de projetos diversos, a exemplo do realizado à época do Ano da França no Brasil: Muitos Destinos Uma Só Bahia
 - Participou como palestrante em 2007 de conferência sobre programas de Residências artísticas organizada dentro do Festival SESC-VideoBrasil em São Paulo;
 - Representando a Fundação Sacatar participou do Primeiro encontro Iberoamericano de Residências Artísticas realizado na Residência da FAAP em São Paulo no ano de 2008, participando da concepção e criação da Red de Residências Iberoamericanas;
 - Em 2011 participou em Lima no Peru do II Encontro da Red de Residências Iberoamericanas;
 - Em 2012 participou como palestrante durante o II Encontro Funarte de Políticas para as Artes, no Rio de Janeiro;
 - Em 2013 atuou como criador e coordenador do Memorial Acervo Iconográfico de Itaparica, primeiro espaço público dedicado à preservação da memória na ilha de Itaparica.
 - Em 2014 participou como palestrante durante o Seminário FUNARTE de Residências Artísticas, no Rio de Janeiro;
 - Em 2014 teve artigo publicado no livro Mapeamento de Residências Artísticas no Brasil;
 - Em 04/05 Nov 2015 participou como palestrante durante o Seminário ECCA Economia, Criatividade, Cultura e Arte, no MAR Rio de Janeiro; Em 24/25 Nov 2015 participou como palestrante durante o International Residency Meeting, organizado pelo Goethe Institut, em Salvador, Bahia;
- Em 17/18 Agosto 2016 participou como palestrante durante o Seminário Patrimônio Cultural e Contemporaneidade, evento organizado pelo IEPHA-MG e INHOTIM, em BH, Minas Gerais.

ANNA JÄGER

Anna Jäger is a curator, translator and editor. She is a member of SAVVY Contemporary where she heads communications, and curates projects like That, Around Which the Universe Revolves: On Rhythmanalysis of Memory, Times, Bodies in Space (2016-2018), WIR SIND ALLE BERLINER: 1884-2014 (2014-2015) und but the sea kept turning blank pages looking for history: On the State of Refugeeness (2014), as well as readings and talks with Teju Cole, John Freeman, Taiye Selas, and others. Anna has worked for documenta 14 in Athens and Kassel, and for the German pavilion at the Venice Biennial 2015. She has curated and organized cultural programmes, a.o. LIFELINES#2 with and for Nuruddin Farah at the HKW Berlin and SPOKEN WOR:L:DS – a lyrical exchange project between Nairobi and Berlin. Anna has translated stories, interviews, poems, films and plays from English and Kiswahili to German – among others by Binyavanga Wainaina, Elnathan John, Yemisi Aribisala, Billy Kahora, Percy Zvomuya, Adam Shafi, Farouk Topan and Abdilatif Abdalla. In 2015, she was awarded with the research and work grant by the Senate of Berlin. In 2017, she was a translator in residency at the International Writers and Translators' House in Ventspils, Latvia.

KHALED BARAKEH

Born in 1976 in Damascus Suburb, and currently based in Berlin, Khaled Barakeh graduated from the Faculty of Fine Arts in Syria and completed his MAs in Denmark and Germany. Today he works

in a variety of media, focusing on the current and pertinent issues, often revolving around politics and power structures in context of identity, culture and history. Barakeh approaches creative practices as a tool of social changes and is considered to be a part of global activism movement - often focusing on topics of cultural preservation, aiming to see between the cracks of social and political systems, addressing them in indirect ways. He has exhibited at many institutions and venues around the world. In 2017, Barakeh conducted series of workshops at UdK, focused on introducing the artists in exile to the German art scene and systems within it. Recently he started a new initiative called Syria Cultural Index, dedicated to mapping and connecting the Syrian artistic community around the globe and showcasing their work to wider audience. Barakeh is also in the pre-production of creating the first Syrian Biennale, a mobile exhibition, that will follow the route of Syrian refugees from Lebanon to central Europe and Scandinavia.

LIA SEIXAS

Lia Seixas works at the UFBA – Universidade Federal da Bahia.

GIOVANDRO FERREIRA

Giovandro Ferreira works at the UFBA – Universidade Federal da Bahia.

BETO SEVERINO

Beto Severino works at the UFBA – Universidade Federal da Bahia.

REGINA GOMEZ

Regina Gomez works at the UFBA – Universidade Federal da Bahia.

MIRELLA LIMA

Mirella Lima works at the UFBA – Universidade Federal da Bahia.

VITOR HUGO TERRA

Vítor Hugo Terra is the Executive Secretary of the International Office at the Universidade Federal de Juiz de Fora (UFJF). He is the UFJF agent for the implementation of the Refugee Program at UFJF. Mr. Terra graduated at UFJF in Languages and Literatures and he has a master's degree in Education in the field of Public Policies, also at UFJF. He also had a Staff Training focused at High Education Internationalization at the Universidade do Porto, Portugal.

LUCIA CASTELLO BRANCO

Lucia Castello Branco is Full Professor of Literary Studies in the School of Letters at the Federal University of Minas Gerais, where she has lectured at both the undergraduate and graduate levels on Portuguese Literature, Literary Theory, and Comparative Literature since 1984. Master's in Luso-Portuguese Literature from Indiana University, Doctorate in Comparative Literature from the Federal University of Minas Gerais. Writer with several books published in the área of Literature and Psychoanalysis in addition to stories, novels and books for children and young adults. Coordinating, now, the cooperation program between ICORN – International Cities of Refuge Network (www.icorn.org.) and UFMG, responsible for the first house of refuge for exiled writers in Brazil and South America, hosting, at the moment, Professor Félix Kaputu (Congo).

NATÁLIA LISBÔA

Natália de Souza Lisbôa is Pro-rector of Community and Student Affairs and Adjunct Professor of the Department of Law of the Universidade Federal de Ouro Preto UFOP, where she teaches the

disciplines of Human Rights and Civil Law - General Part. Has a doctorate in Human Rights, Integration and Constitutionalisation Processes of International Law by PUCMinas, having completed a sandwich doctorate at the Centro de Estudos Sociais of the Universidade de Coimbra/Portugal; Master in Fundamental Rights and Guarantees by FDV/ES. Is a researcher on human rights issues and dominant epistemologies in Latin America, Community legal assistance, including recent research on the breakdown of the Fundão dam in Mariana-MG and the socioeconomic damages caused in Brazil.

CINARA DE ARAUJO

Cinara de Araújo is an artist-researcher and Adjunct Professor at the Universidade Federal do Sul da Bahia - UFSB, Arts Training Center (Centro de Formação em Artes), Sosígenes Costa Campus, Porto Seguro. Develops the research project: "Poem, experience, community - biography as the method and ways of incomparable literature" (2016-2019). PhD in Poetics of Modernity from the Universidade Federal de Minas Gerais - UFMG (2008), with thesis on Portuguese writer Maria Gabriela Llansol. Investigates the relations between the arts, having as an axis the broad field of the poem, its intersections with writing, space, image and sound in the context of contemporary art. She is one of the leaders of the transdisciplinary group of literature research *Literaterras*: writing, reading and translations - (CNPq / UFMG). Organized, at the UFSB, the Seminar Practice of the letter: memories of the sea - CINEMA, SOM, NIVERSIDADES-REFUGIO, IMAGENS, with the presence of Elizabeth Dyvik (ICORN), Sylvie Debs (CABRA) and Lucia Castello Branco (UFMG).

EMI KOIDE

Emi Koide is currently Professor of Visual Arts at the Center of Arts, Humanities and Letters Center (CAHL) of the Federal University of Recôncavo da Bahia (UFRB). She holds a postdoctoral degree in art history from UNIFESP and had a fellowship at the Institute for Anthropological Research in Africa (IARA - KU Leuven, Belgium), where she developed the project "Images of Africa - Specters of the Congo colonization", with support from FAPESP (2013-2016). She holds a PhD from the Institute of Psychology of the University of São Paulo (2011) and had a fellowship in the Department of Philosophy and Aesthetics of the Université de Paris VIII - Maison de Sciences de l'Homme (Paris, France). Current research interests include Non-Western Art Histories, particularly on African Art; Decolonial narratives and approaches; Feminist Art Histories, gender and sexuality in art (particularly recent instances of censorship and attacks on arts in Brazil).

WOLFGANG SCHNEIDER

Professor Dr. Wolfgang Schneider, born 1954 in Mainz am Rhein, Director of the Department of Cultural Policy at the University of Hildesheim, UNESCO-Chairholder in Cultural Policy for the Arts in Development, Member of the International Theatre Institut and the German UNESCO Commission, President of the National Fund for the Performing Arts, Chair of ASSITEJ Deutschland and Honorary President of the International Association of Theatre for Children and Young People. He was Founding Director of the National Centre for Children's and Young People's Theatre in Germany, Chair of the Theatre Council of the State Lower Saxony, Member of the Advisory Board for Dance and Theatre of the Goethe-Institut und as an Expert Member of the der Commission „Culture in Germany“ of the German Parliament Examiner for Arts Education, Socio Cultural Centers and Theatre. Research Projects and Publications about Cultural Policy, Cultural Diplomacy, Arts Education, Cultural Diversity and Theatre Arts; Editor of books and magazines in Cultural Studies, f.e. of „Good Governance for Cultural Policy. An African-European Research about Arts and Development“ (together with Daniel Gad, Frankfurt am Main 2014), „Vital Village. Development of Rural Areas as a Challenge for Cultural Policy“ (together with Beate Kegler and Daniela Koß, Bielefeld 2017), „Theatre in Transformation. Artistic Processes and Cultural Policy in South Africa“ (together with Lebogang L. Nawa, Hildesheim 2018).

DANIEL GAD

Managing director of the UNESCO Chair in Cultural Policy for the Arts in Development at University of Hildesheim since 2012. Starting from 2017 he is head of the Arts Rights Justice Program which beside a wider research stream organizes the annual Arts Rights Justice Academy at Hildesheim Kulturcampus. Since 2017 he is representing the University of Hildesheim at the Steering Committee of Hildesheim's approach to become European Cultural Capital 2025. He had been member of the Cultural Policy Task Group of the Panafrican Arterial Network. Since 2014 he is member of the U40 Network "Cultural Diversity 2030" (coordinated by IFCCD and the German Commission for UNESCO). In 2013 he finalized his PhD entitled "The Art of Development Cooperation. Concepts and Programs of a Foreign Cultural Policy of the Nordic Countries" with summa cum laude. From 2006 until 2011 he had been busy with various project attendances, commissioned studies and conference management as a freelancer for the German Development Service (DED), the German Commission for UNESCO, the Church Development Service (EED), Goethe- Institute, Heinrich-Boell-Foundation, Institute for Foreign Cultural Relations (ifa), Institute for Church and Society, Pan y Arte and others. Since 2003 he is a freelance musician.

MICHÈLE BRAND

Michèle Brand (*1989) is working as academic associate for the ARTS RIGHTS JUSTICE program (<http://arts-rights-justice.de>) at the UNESCO Chair 'Cultural policy for the arts in development' at the Department of Cultural Policies of the University in Hildesheim (Germany). As CrossCulture Fellow of the German Institute for Foreign Cultural Relations (ifa), she spent three months in Beirut (Lebanon) working with Al Mawred Al Thaqafy and Action for Hope.

Michèle Brand co-organised and coordinated a trinational research atelier in Tunis entitled 'The role of arts in transitional Tunisia – Rethinking cultural policy & international cultural relations'. She is holding a French-German Master degree in 'Cultural Mediation (Kulturvermittlung) / Médiation culturelle' of the Universities in Hildesheim and Aix-Marseille (France). Ever since her studies Michèle is interested in cultural movements and cultural policy in the MENA-Region as well as in Euro-Mediterranean cultural relations. Her research mainly focusses on cultural policy and civil society in Arab countries, processes of political and cultural transition as well as on the question of transitional justice in relation to the arts.

FELIX KAPUTU

Professor of English and Comparative Literature with a focus on African culture, oral traditions. Gender and religion, Doctor and researcher in Anthropology, Doctor in Interdisciplinary Studies, he has worked with higher education institutions since 1988 in Africa at first and then in many universities around the world. His research focused, at first, on comparative literature, gender studies, religions (shamanism), and cultural connections through different connections. Today, more and more, his research raises cultural and anthropological questions and social identity construction patterns in global perspectives. He is the author of books in the area of anthropology and literature, fiction and poetry. Artist and researcher, he is at UFMG as the first ICORN scholar in Brazil.



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INTERNATIONAL CITIES OF REFUGE NETWORK

‘ARTIST SAFETY HOSTING IN DIFFERENT REGIONS OF THE WORLD’ FOCUS: Brasil

The 1st Arts Rights Justice Laboratory (Salvador-Bahia, Brasil)

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Todd Lanier Lester

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VENUES

ARJ LABORATORY VENUE

Goethe-Institut Salvador
Library
Av. Sete de Setembro, 1809
Salvador-Bahia, BRASIL

WISH Hotel

(also called Sheraton da Bahia Hotel)
Av. Sete de Setembro, 1537 - Dois de Julho,
Salvador-Bahia, BRASIL
Phone: +55 800 600 8088

HOTEL BAHIA DO SOL

Av. Sete de Setembro, 2009, Corredor da
Vitória. Salvador – Bahia, BRASIL
Phone: + 55 (71) 3338-8800

Evening venue – Friday at 8 pm

MANFRED STOFFL

Avenida Princesa Isabel 756 apt. 1006, Edifício
Eldorado
Barra (Do lado/next to Hospital Portugues)

ADDITIONAL INFORMATION

❖ Participants who arrive already on Wednesday:

You are invited to join the closing event of the Goethe Conference ‘Echoes of the South Atlantic’:

Jam session + Final party with Neo Muyanga and DJ Ntone Edjabe

Venue: Yard of the Goethe-Institut Salvador

starting at 8 pm