

// open space additional//

## Master Student in Performance : Luanda Carneiro Jacoel

For my additional activities I choose to continue the interviews with artists which inspires me and the workshop "Territórios do Corpo" ("Territories of the Body")

The interviews are a methodological approach of encounter using the orality as an ancestral and cosmological perspective of sharing knowledge, dialogue, talking, listening, learning and exchange. The interviews can also be perceived as a studio visit between artists.

I proposed for these artists a conversation around the main themes that surround my master research: temporality, memory, archive and diasporic experiences. Linking social themes such as cultural background, identity and decolonial artistic practices.

The encounters have been recorded with authorization of all the artists. And it will be used as an "oral bibliography" for my research.

→ **Interview with Jamie Philbert** is a choreographer, Dance Artist, Educator, Designer, Curator, and Filmmaker, Jamie Philbert is a native of Trinidad and Tobago, brought up in Bed Stuy, Brooklyn . She is a dance graduate of Fiorello H. La Guardia High School for Music, Art and the Performing Arts. In 2019, she began an official rites of passage journey towards becoming a bois woman, a warrior woman of Kalinda. This journey inspired her to conceptualize and develop a dance and performance technique rooted in the tradition and culture of Trinidad and Tobago's martial art form, Kalinda. This initiative is supported by and co-created with Rondel Benjamin, Founder of Bois Academy of Trinidad and Tobago and the transitioned legendary bois man, King David Matthew Brown, also known as "Acid". Jamie also serves as the Director of Bois Academy of Trinidad and Tobago. Jamie believes in the power of art and its ability to heal and create dynamic change. She dedicates all her movement and magic to the legacy of her transitioned parents, Dennis and Veronica Philbert.

**Relation:** Jamie's work is deeply connected with the "Bakongo Cosmogram". We share the same diasporic african-cosmology roots both in Brazil and Trinidad and Tobago. I am very interested in Jamie's perspective of ritual and magic as a channel of change and creation in arts and society.

→ **Interview with Luciane Ramos (São Paulo, São Paulo, 1977).** Dance Artist, Anthropologist, Educator. Based on African and Afro-diasporic corporeality, she articulates the ideas of plurality, movement and transformation in her work. Her production reflects on black ancestrality and its foundations present in the culture of countries, like Brazil, that has African heritages into their cultures through the colonial experience. With a transdisciplinary background, which encompasses the arts of the body, anthropology and education, the artist mobilizes actions and reflections that question the hegemonic models of knowledge production in dance. By presenting her references, she resumes the trajectory of black bodies creators of contemporary artistic thought, based on African and Afro-diasporic aesthetics and poetics.

**Relation:** I have been following Luciane's work for many years, since I lived in Brazil. I am especially interested in how she questions hegemonic models of knowledge and legitimate and articulate black epistemologies in her artistic discourse and practice. Our encounter resulted in a collaboration to be realized in 2022; inside of the project "communities versus brutalists" where we would like to explore textual and performative approaches with the question that arrived in our interview dialogue: "Everyone has to be decolonial?"

→ **Rosana Paulino (b. São Paulo, 1967)** is a Brazilian visual artist, educator, and curator. She holds a doctorate in Visual Arts from the University of São Paulo, School of Communications and Arts and a specialization in printmaking from London Print Studio.[1]. Since the 1990s, Paulino has explored the historicity of images and the impact of memory on psychosocial constructions, introducing different references that intersect the artist's personal history with the phenomenological history of Brazil, as it was constructed in the past and still persists today. Her research includes the construction of myths – not only as aesthetical pillars but also as psychic influence-makers – from the perspective of a Black woman and beyond, from a place of non-existence of her own image.

**Relation:** I am very inspired by Rosana Palino's works from the perspective of addressing personal archives, collective archives, mythology and colonial archives in visual arts. I met her in Texas at the Conference: "Black Women's Intellectual Contributions to the Americas" at University of Texas, Austin.

→ **Ben LaMar Gay** is a composer and cornetist who moves sound, color, and space through folkloric filters to produce electro-acoustic collages. His unification of various styles is always in service of the narrative and never solely a display of technique. A Chicago native, Ben's true technique is giving life to an idea while exploring and expanding on the term "Americana." Ben's musical influences derive from his collection of experiences in all of the Americas and the gathered data channeled by technology and its amplifying accessibility. The fact that the world is closer via technology and that everyone has access to the possibility of exploring different ideas makes his avant-garde version of "Americana" very global. Embracing global vision while remaining true to his roots, Ben aligns his creative output with the honest notion that he only knows how to be a man from the South Side of Chicago.

<https://3arts.org/artist/ben-lamar-gay/>

→ **Relation:** We have been in the residence: danceGATHERING - ANTIDISCIPLINARY PERFORMANCE LAB - Theme: "BODY and MEMORY" - Curated by Qudus Onikeku (Dancer, Choreographer and Artistic Director of Q-Dance Center Lagos) and Onye Ozuzu (Dean of the School of Fine and Performing Arts, Columbia College Chicago). Lagos, Nigeria. 2018. And since then we have been collaborating together.

## **Workshop: Territórios do Corpo (“Territories of the Body”)** **with Juliana Porto**

Juliana works understands that each body is a fertile and abundant land, full of landscapes in constant movement. This body shows us that we are full of limits that set us free, we are a flow of life that wants to generate, we are sensitive territories. Her invitation to us is for an intimate encounter with the honesty of our being, for a dive into the territories of the body such as muscles, skin, bones, dreams, heart, memories, joints, lungs, the thoughts. From surrender to movement, the encounter with the mysteries of life and the beauty of dance itself. From expression, the encounter with the pleasure of existing.

**Juliana Porto Montellano** believes the body as the home of our existence. For 18 years he has been researching the body and the forces that constitute it. She graduated in Communication of the Arts of the Body, with specialization in dance and performance – PUC-SP, where she found art as a path of development and expression. She covered several artistic areas, such as theater, circus, visual arts and for over 10 years she has been developing “Territórios do Corpo”.



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