



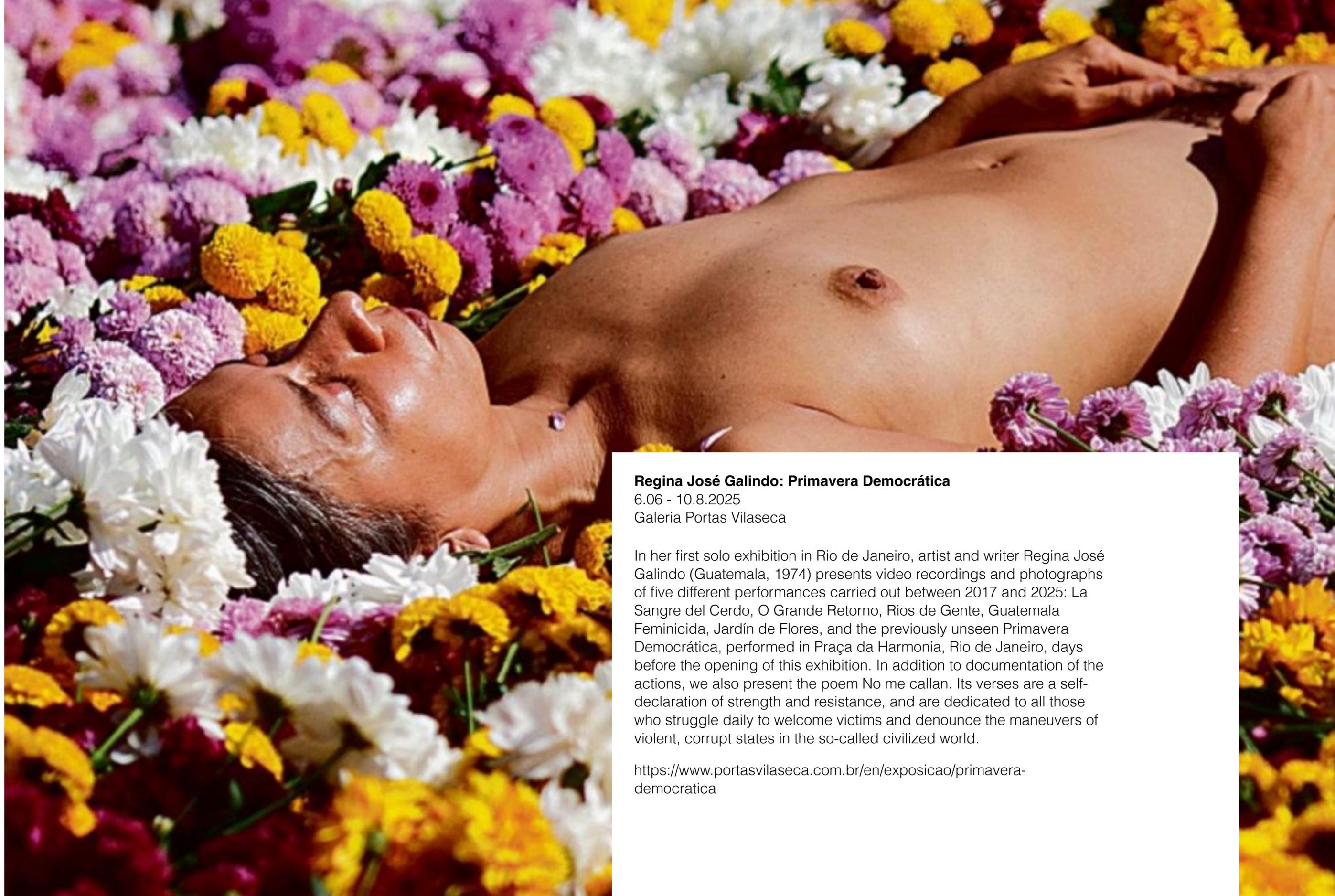
Curatorial portfolio

Selected exhibitions

Dr. Daniela Labra (b. Santiago de Chile, 1974)

Independent curator, teacher, researcher and art critic. Graduated in Theatre Studies in 1998, in Rio de Janeiro, Brazil. Expert in Arts and Communication, Univ. Complutense de Madrid, 2000. PhD in Art Critique and History at UFRJ, Rio de Janeiro, Brazil, 2014. Works mainly on Performance and political Art, Latin American historical and aesthetic processes, and Brazilian Modern and Contemporary arts.

She has been collaborating with several institutions, organisations and publishers, in Brazil and abroad since 2003. Among her selected curatorialships are: Regina José Galindo: Primavera Democrática. Portas Vilaseca Gallery, Rio de Janeiro, 2025; Lygia Clark & Franz Erhard Walther: Handlung als Skulptur, Franz Erhard Walther Villa, Fulda, DE, 2023-24; Pamela Castro: Ideias Radicais Sobre o Amor, Museu de Arte do Rio, RJ, 2024; Ana Mendieta: Silhueta em Fogo/ Terra Abrecaminhos, SESC Pompeia, São Paulo, SP, 2023; Co-curator at museo de la democracia project, nGbK, Berlin, 2021; General curator of Frestas Triennial 2017: Between Post-truths and Events, Sorocaba, São Paulo; Festival Performance Arte Brasil, Museu de Arte Moderna of Rio, Rio de Janeiro, 2011, Festival Performance Presente Futuro, Oi Futuro Media arts center, Rio de Janeiro (2008-2010) among many others. Lives and works in Brazil and Germany since 2018.



Regina José Galindo: Primavera Democrática

6.06 - 10.8.2025

Galeria Portas Vilaseca

In her first solo exhibition in Rio de Janeiro, artist and writer Regina José Galindo (Guatemala, 1974) presents video recordings and photographs of five different performances carried out between 2017 and 2025: La Sangre del Cerdo, O Grande Retorno, Rios de Gente, Guatemala Femicida, Jardín de Flores, and the previously unseen Primavera Democrática, performed in Praça da Harmonia, Rio de Janeiro, days before the opening of this exhibition. In addition to documentation of the actions, we also present the poem No me callan. Its verses are a self-declaration of strength and resistance, and are dedicated to all those who struggle daily to welcome victims and denounce the maneuvers of violent, corrupt states in the so-called civilized world.

<https://www.portasvilaseca.com.br/en/exposicao/primavera-democratica>



PORTASVILASECA

>REGINA JOSÉ GALINDO

PRIMAVERA DEMOCRÁTICA

CURADORIA
DANIELA LABRA

7 JUN - 26 JUL 2025





IDEIAS RADICAIS SOBRE O AMOR

Panmela Castro: Ideias Radicais sobre o Amor / Radical Ideas about Love

9.08 - 21.11.2024

Museu de Arte do Rio - MAR, Rio de Janeiro.

Artist and activist Panmela Castro presented a playful, relational and intimate experience at MAR, in a retro-futuristic and cyberpunk environment. The exhibition discusses affection and care, and the notion of belonging as basic to human existential motivation. Works-propositions, to be activated and completed by the public, were presented as paintings, videos, photographs, sculptures, participatory installations, games and live performances. The objects in the exhibition are the result of actions that materialise issues such as emotional bonds, social empowerment, the transgression of stereotypes, loneliness, gender violence, platonic love and self-love.

Photos: Cris Lucena











Lygia Clark & Franz Erhard Walther: Handlung als Skulptur

Franz Erhard Walther Villa, Fulda. Germany, dec. 2023- sept.2024

Two major figures from early 20th Century art history meet for the first time at this exhibition. Although Clark (1920-1988, Brazil) and Walther (1939, Germany) never knew each other personally, their artistic explorations developed crucial similarities. Through their work the artists changed the role of viewers, turning them from observers into participants active in creating the work of art.

The exhibition counter on number of replicas to be used by the visitor, with the support of pedagogical instructions from documentation sources.

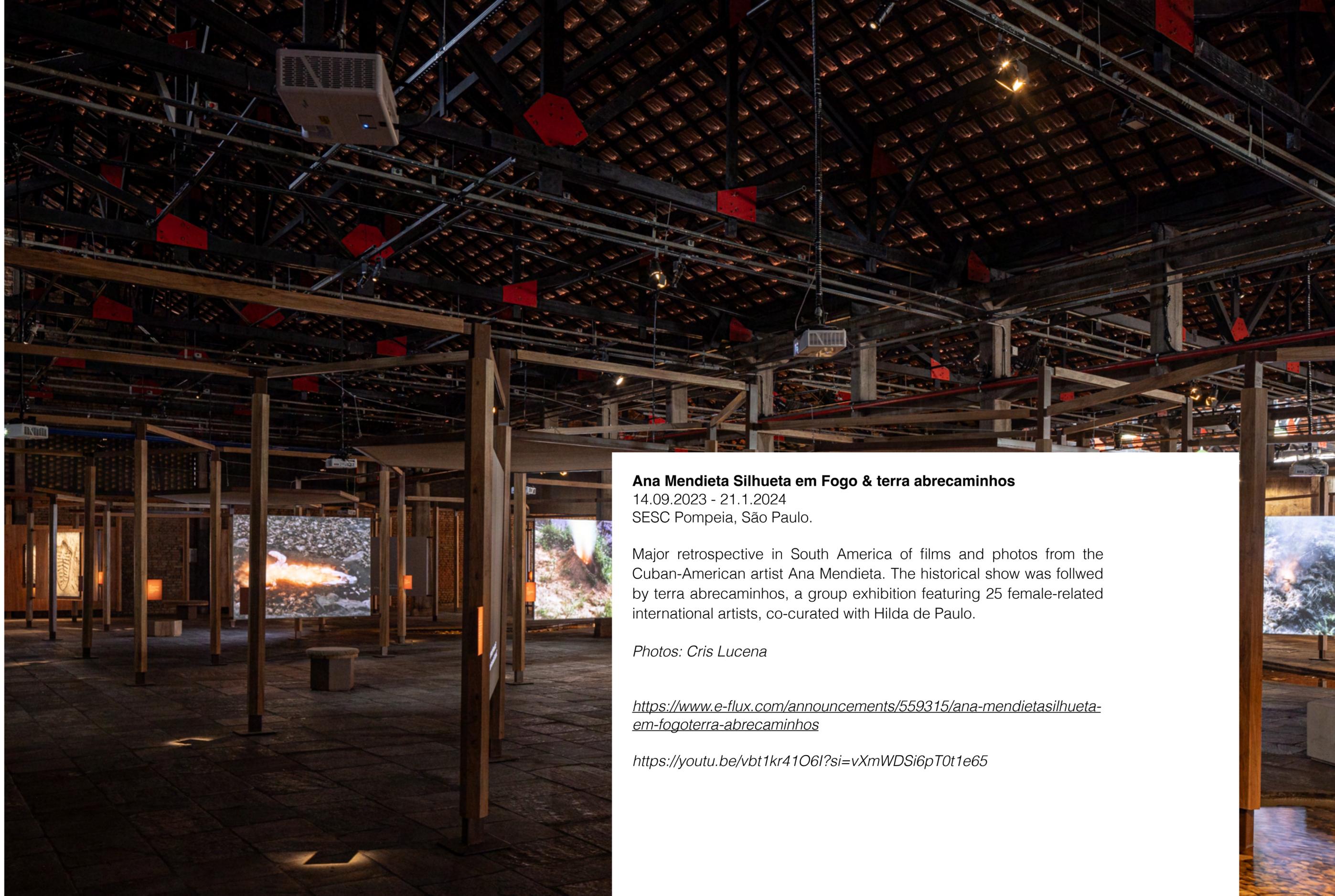
Photos: FEW Villa

<https://villa-few.com/programm/handlung-als-skulptur>









Ana Mendieta Silhueta em Fogo & terra abrecaminhos

14.09.2023 - 21.1.2024
SESC Pompeia, São Paulo.

Major retrospective in South America of films and photos from the Cuban-American artist Ana Mendieta. The historical show was followed by terra abrecaminhos, a group exhibition featuring 25 female-related international artists, co-curated with Hilda de Paulo.

Photos: Cris Lucena

<https://www.e-flux.com/announcements/559315/ana-mendietasilhueta-em-fogoterra-abrecaminhos>

<https://youtu.be/vbt1kr41O6I?si=vXmWDSi6pT0t1e65>





GEOLOGIA

MUSEO DE LA DEMOCRACIA

17 April – 13 Juni 2021

Mit / With:

Maria Thereza Alves, Gustavo Artigas, Arts of the Working Class,
Marilyn Boror Bor, Andressa Cantergiani, Victor de la Rocque,
Andrés Durán, Valeria Fahrenkrog & MITKUNSTZENTRALE,
Galería CIMA, Manuela García Aldana, Zoltan Kunckel, Jaime Lauriano,
Cheril Linett, Julia Mensch, Ana María Millán, Marcela Moraga &
Salvemos el río Renaico, Daniela Ortiz, Dulce Pinzón, PSJM,
Matheus Rocha Pitta, Doris Salcedo, Carolina Saquel & Camila Marambio,
Julia Weist & Nestor Siré, Michael Wesely, Kiyoshi Yamamoto

Programm / Program:

Ana Alenso, Gustavo Artigas, Sara Buraya Boned, Marilyn Boror Bor &
VOCES de Guatemala en Berlín, Erik Göngrich & Cora Hegewald,
Zoltan Kunckel, Fernando Llanos, Eva-Christina Meier, Julia Mensch,
Grace Passô, Kiyoshi Yamamoto und andere / and others

Vorstand des museo de la democracia und nGbK-Projektgruppe
Board of the museo de la democracia and nGbK project group:
Valeria Fahrenkrog, Daniela Labra, Teobaldo Lagos Preller,
Marcela Moraga, Paz Ponce Pérez-Bustamante



museo de la democracia

nGbK, Berlin, 17.4 - 13.06.2021

A fictional institution for the preservation, exhibition and mediation of democracy as a phenomenon of the past or an endangered species. Between April and June, 2021 the museo de la democracia is guest in the nGbK space. In collaboration with artists, theorists, activists, museologists and others, the museum presented 25 works, with which it seeks to safeguard, imagine and interpret different relics of the memory of a post-democratic society, in a program connected with initiatives and cultural micro-phenomena active in Latin America.

Co-curated with Valeria Fahrenkrog, Marcela Moraga, Paz Ponce Perez Bustamante and Teo Lagos Preller

Photos: Benjamin Renter



museo de la democracia. General view of Plaza del Kiosco y Departamento de Oportunismos y Oportunidades.

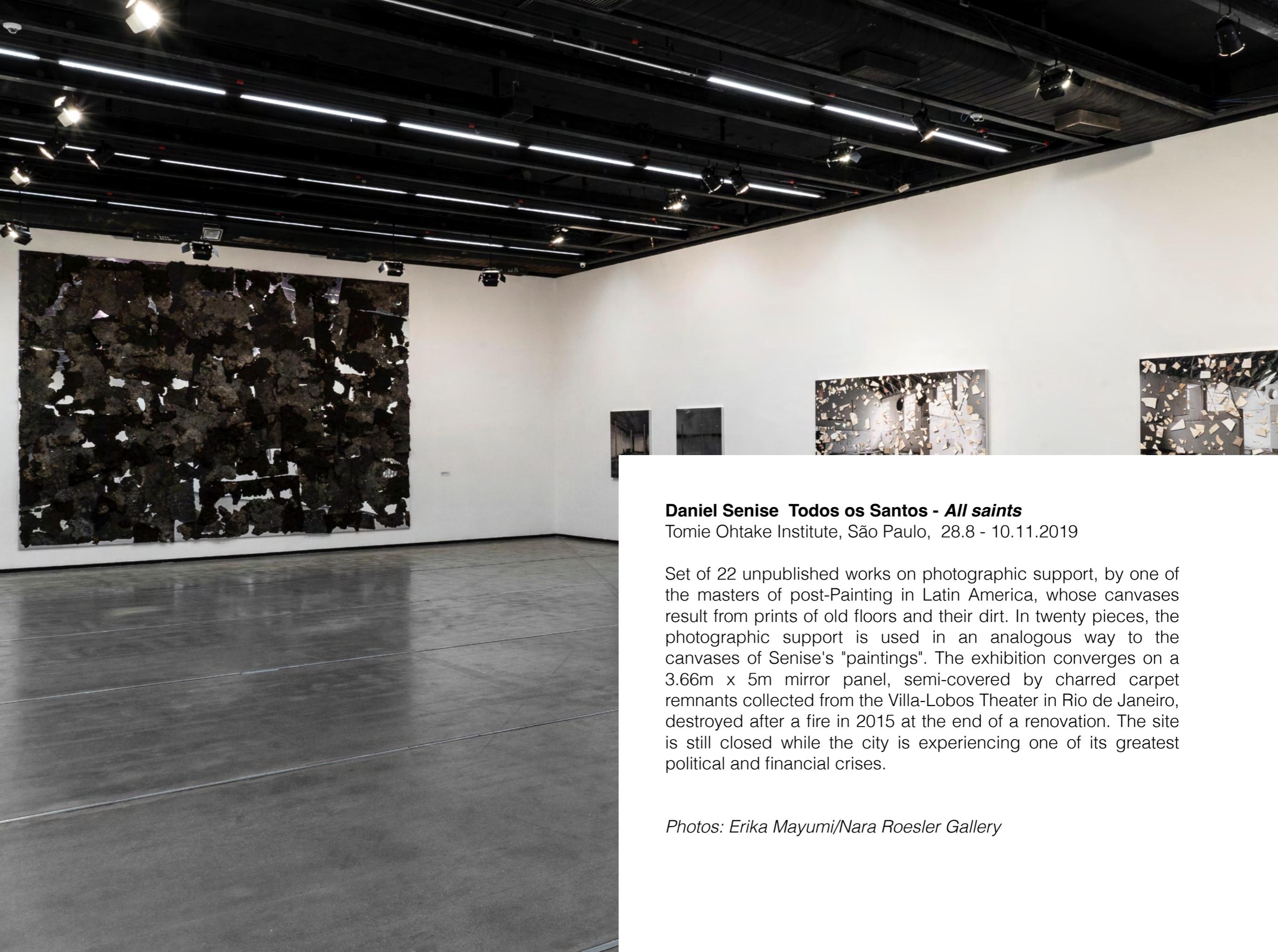
Works at the forefront:

Marylin Boror Bor. *Edicto Cambio de Nombre*. Symbolic death. Granite Lapid and ceremony at Alter St. Michael-Friedhof, Berlin.

Jaime Lauriano. *Racial Democracy*. Eye crayon on canvas, 2019



Marylin Boror Bor. *Edicto Cambio de Nombre*. Symbolic death. Granite Lapid and ceremony at Alter St. Michael-Friedhof, Berlin, 2021



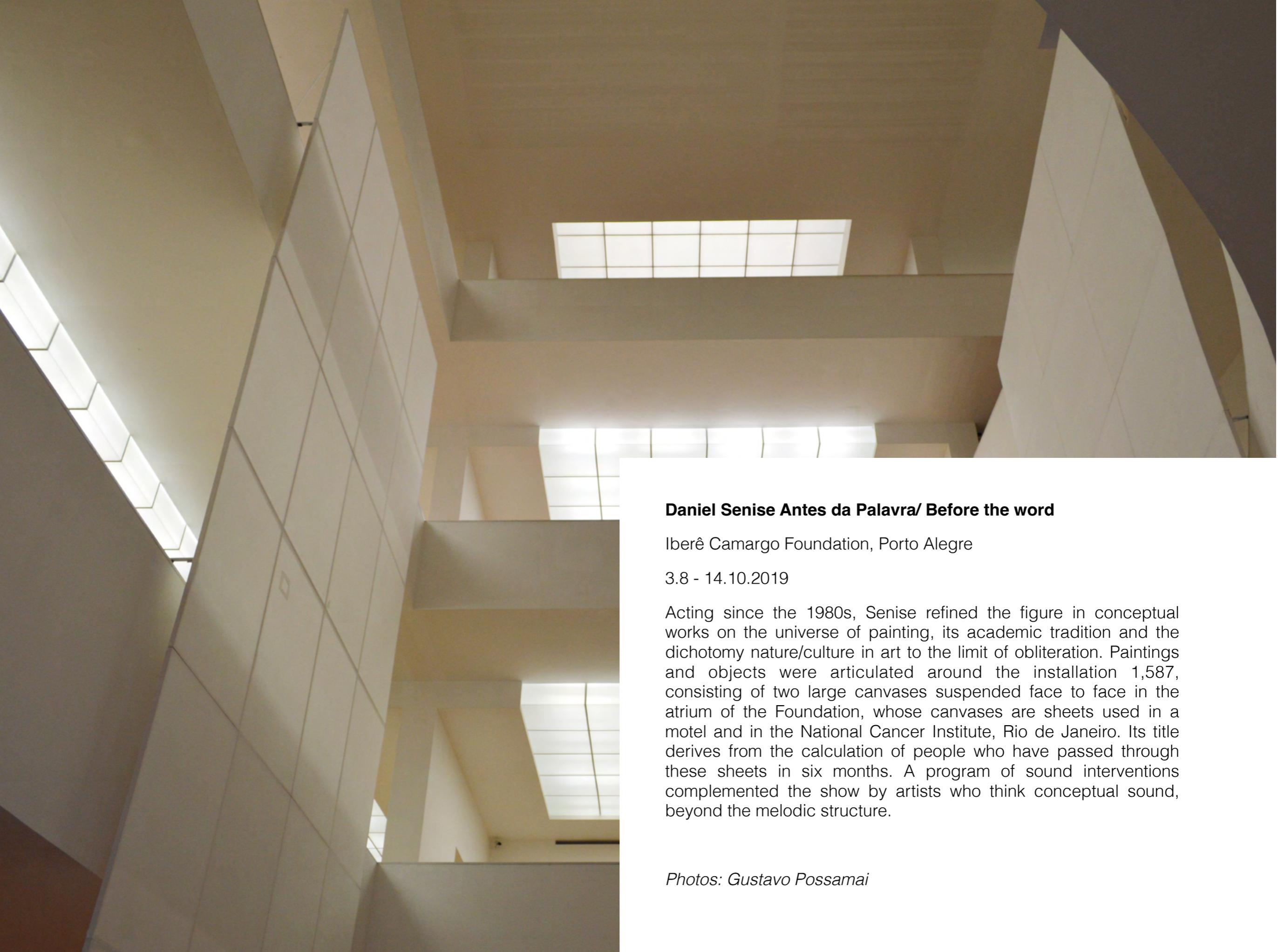
Daniel Senise Todos os Santos - All saints

Tomie Ohtake Institute, São Paulo, 28.8 - 10.11.2019

Set of 22 unpublished works on photographic support, by one of the masters of post-Painting in Latin America, whose canvases result from prints of old floors and their dirt. In twenty pieces, the photographic support is used in an analogous way to the canvases of Senise's "paintings". The exhibition converges on a 3.66m x 5m mirror panel, semi-covered by charred carpet remnants collected from the Villa-Lobos Theater in Rio de Janeiro, destroyed after a fire in 2015 at the end of a renovation. The site is still closed while the city is experiencing one of its greatest political and financial crises.

Photos: Erika Mayumi/Nara Roesler Gallery





Daniel Senise Antes da Palavra/ Before the word

Iberê Camargo Foundation, Porto Alegre

3.8 - 14.10.2019

Acting since the 1980s, Senise refined the figure in conceptual works on the universe of painting, its academic tradition and the dichotomy nature/culture in art to the limit of obliteration. Paintings and objects were articulated around the installation 1,587, consisting of two large canvases suspended face to face in the atrium of the Foundation, whose canvases are sheets used in a motel and in the National Cancer Institute, Rio de Janeiro. Its title derives from the calculation of people who have passed through these sheets in six months. A program of sound interventions complemented the show by artists who think conceptual sound, beyond the melodic structure.

Photos: Gustavo Possamai





Felipe Vaz.
Homeopathic Music Experience. Sound proposition, 2019

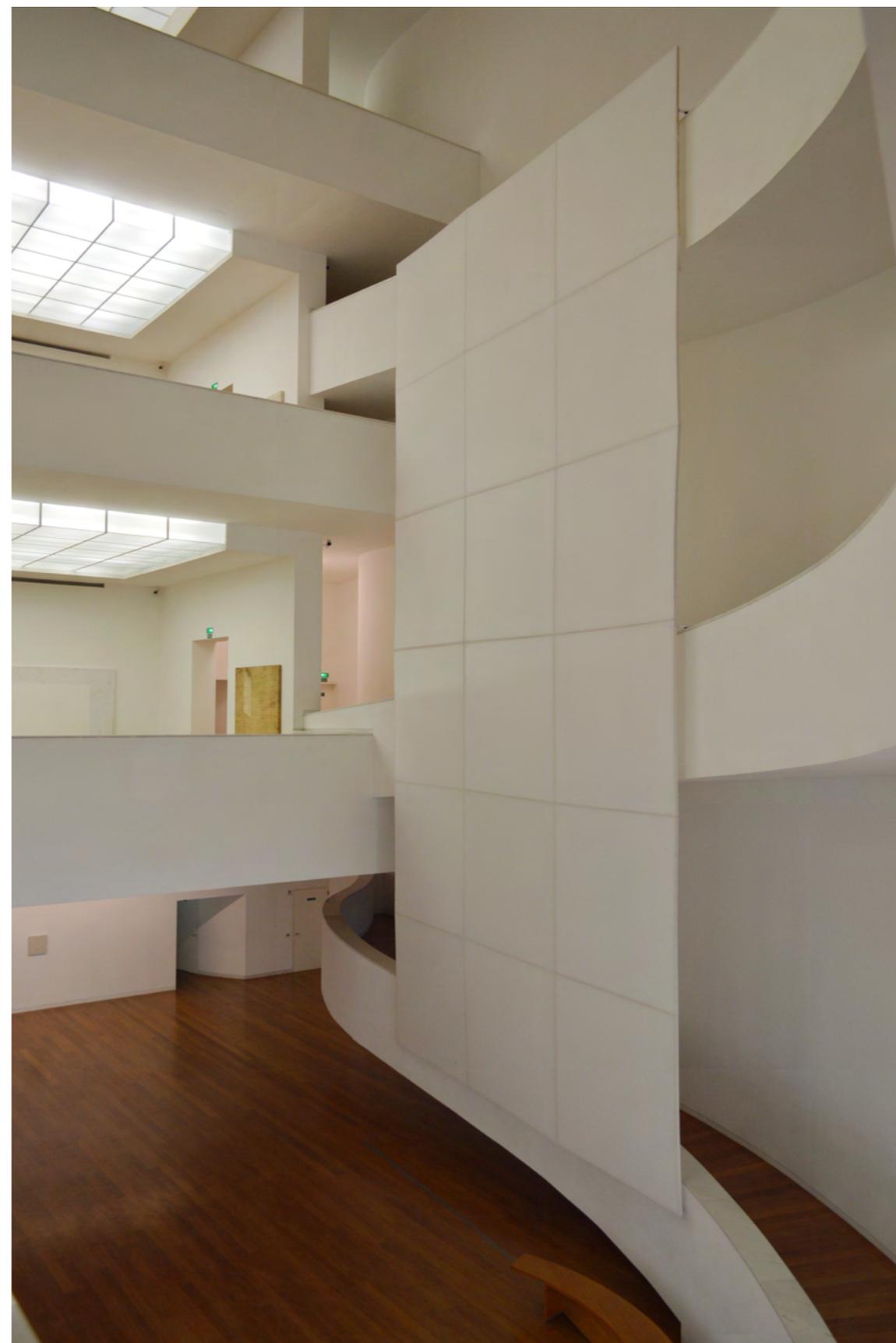
Links

<http://iberecamargo.org.br/exposicao/daniel-senise-antes-da-palavra/>

Catalogue

<https://www.academia.edu/40373506/>

[Catalogo_da_exposi%C3%A7%C3%A3o_Daniel_Senise_e_Antes_da_Palavra](#)



Installation View



Frestas Triennial 2017: Between Post Truths and Events

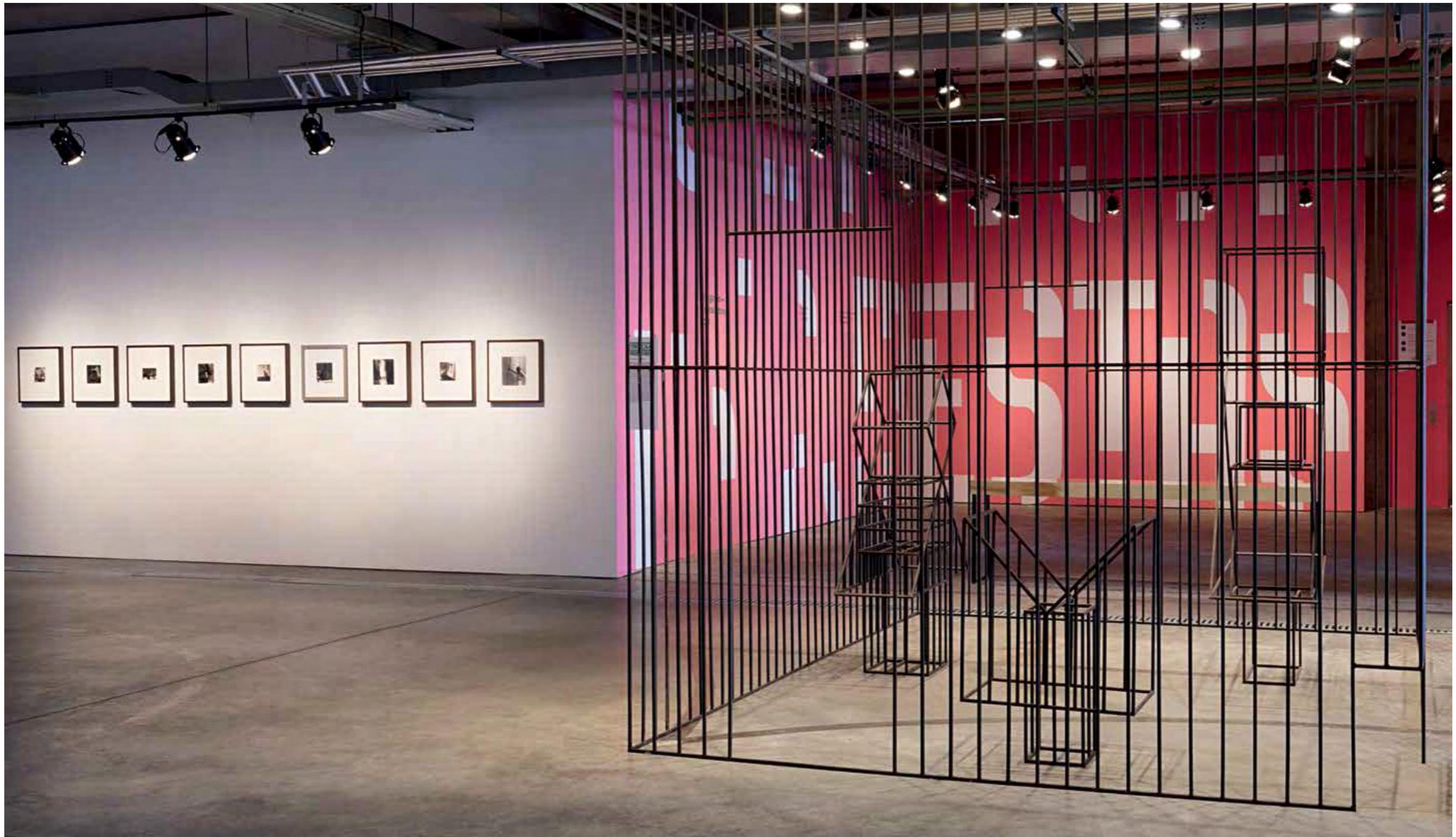
SESC Sorocaba, São Paulo State, 12.8 - 3.12.2017

This Triennial explored the ambiguity and uncertainty of concepts like truth, History, and normativity, in a sensitive however critical way. Participated 60 Artists of different nationalities, generations and languages, whose works bring issues such as formal doubts; transdisciplinarity; performativity; gender and sexuality; social criticism, temporality. Beyond a collective in residence, 40 projects were commissioned. Thus the project occupied not only the institution but also public areas, cultural and pedagogical spaces, universities, shops and historical ruins in routes between the exhibition's place and the city.

Art intervention: Daniel Lie. Pass it on. Plastic banners, natural palm leaves, 2017.

All photos: SESC Sorocaba

<https://biennialfoundation.org/2017/10/frestas-triennial-2017-post-truths-events/>



Francesca Woodman. 9 Colloidal silver prints. Loaned from private collections.
Raul Mourão. Passage. Iron cage and kinetic sculptures, 2010



Left: Michael Wesely. Vale do Anhangabaú, 2016 (17:04 - 18:12 Uhr, 17.4.2016 c-print)

Center: Sandra Monterroso. Decolonial gestures in red dust. Multimedia installation, 2017

Right: Reynier Leyva-Novo. Archeology of a Smile, 2017 (public action and wall of 1.200 used toothbrushes)



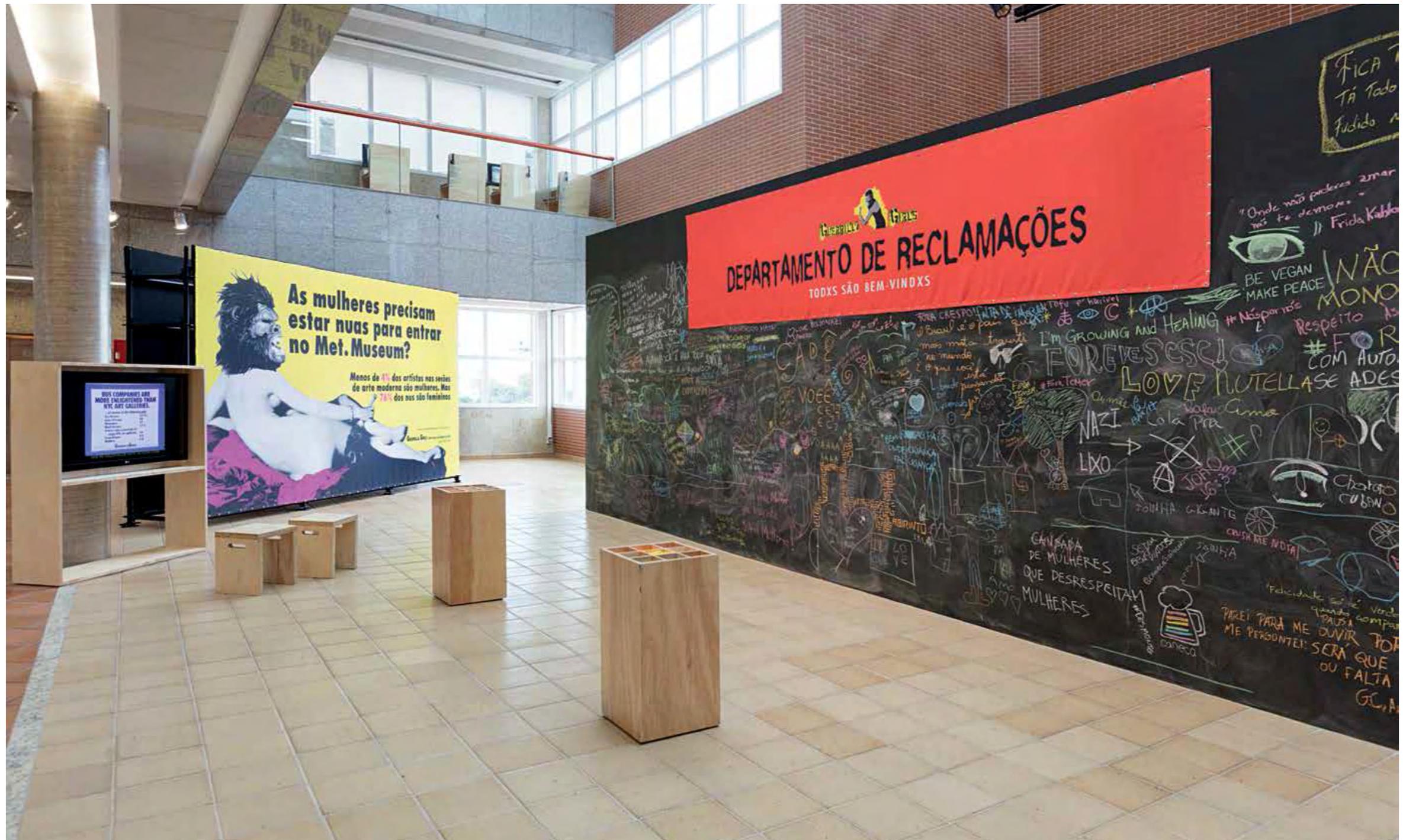
Miro Spinelli. Gordura Trans 16. Performance and installation with Jota Mombaça, Jupi do Bairro e Lucas Moraes.

Right: Matheus Rocha-Pitta. Fool's Day. Collage, 2017.



Simone Cupello. Privated Gazes. Suspended sculpture with old photographs, 2017

Thiago Honório. Bala (Clown sculpture), 2017



Guerrilla Girls. *Complaints Department*. Participative installation 2017



Above: Panmela Castro. *Femme Maison*, 2017 (mural removed after accusations from a councilman to be pornographic and offensive to women)

Left: Francisco Rodrigues a.k.a. Nunca. *Founders*, 2017 (permanent work)

Full catalogue at <http://frestas.sescsp.org.br/>



The Virgins in Shoal and the Colour of the Auras

Museum Bispo do Rosário of Contemporary Art, Rio de Janeiro

4.6.2016 - 20.1.2017

A dialogue between the oeuvre of art-life of Arthur Bispo do Rosário, internal patient to the Juliano Moreira Manicomial Complex for 50 years, and performative art. About 70 pieces from the museum's collection have been gathered to works by 20 artists and 2 collectives for exhibition, residencies and actions in a public program of 7 months. The institution's building was the former administration of the asylum, so its audience includes psychiatric patients, public schools students and residents of the western region of Rio de Janeiro.

Image: Arthur Bispo do Rosário. Embroidery, flags and costume, n/d.

Photo: Jair Denozor



General View. 1st floor. Bispo do Rosários pieces. Embroidery and Mixed media.

Back behind: Eleonora Fabião. Blue blue blue blue blue. Metallic blue ribbons. Performance vestige, 2016

Photo: Daniela Labra



Siri.
Sincronized Sincretism. 140 turibles, mini-speakers and sound system, 2015

Photo: Wilton Montenegro



Panmela Castro
Por quê (Why)? Graffiti and Performance, 2016

Photos: Leonardo Menezes

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Eleonora Fabião & Collaborators. Azul, azul, azul, azul, azul (Blue Blue, blue, blue, blue). Choreographic program of 20 hours outdoor performances with Arthur Bispo's original objects before being installed in the main gallery. *Photo: Jair Denozor*



Fernanda Magalhães and LUME Theater.
Fashion Parade with psychiatric patients and general public.



Laura Lima. *Man hips = meat / woman = meat*, 1995 - 2016
Woman = meat / Candy, 1997-2016
Photo Wilton Montenegro.





Depois do Futuro/After the Future

1.10.2015 - 10.5.2016

Parque Lage Visual Arts School, Rio de Janeiro.

Exhibition and interdisciplinary platform of artistic education within the Parque Lage Visual Arts School and the Federal University of Rio de Janeiro. Its proposal examined in Latin America the legacy of the modern notion of the future, and visions of extinction and preservation of our species.

A program of courses, seminars, screenings, performances and exhibition brought together academics, activists, artists and free-thinkers. They reflected with students processes and methodologies of creation and circulation of art.

Teresa Margolles. *This Stake Won't be Demolished*. 40 color photographs, 2009-2013.

Leonardo Herrera. *Ciudad Narco*. Fabric and eyelets 2011-2013

Photos: Pedro Agilson



Teresa Margolles. This Stake Won't be Demolished. 40 color photographs 100cm x 66.5cm (each), 2009-2013.

Leonardo Herrera. Ciudad Narco. Fabric and eyelets 2011-2013

Ricardo Càstro. Cards on the Table, Performance and installation with different objects, 2015-2016



View with works by Alice Micelli, Thiago Rubini, Guto Nóbrega, Manata & Laudares, Runo Lagomarsino, Miro Spinelli, Laércio Redondo.



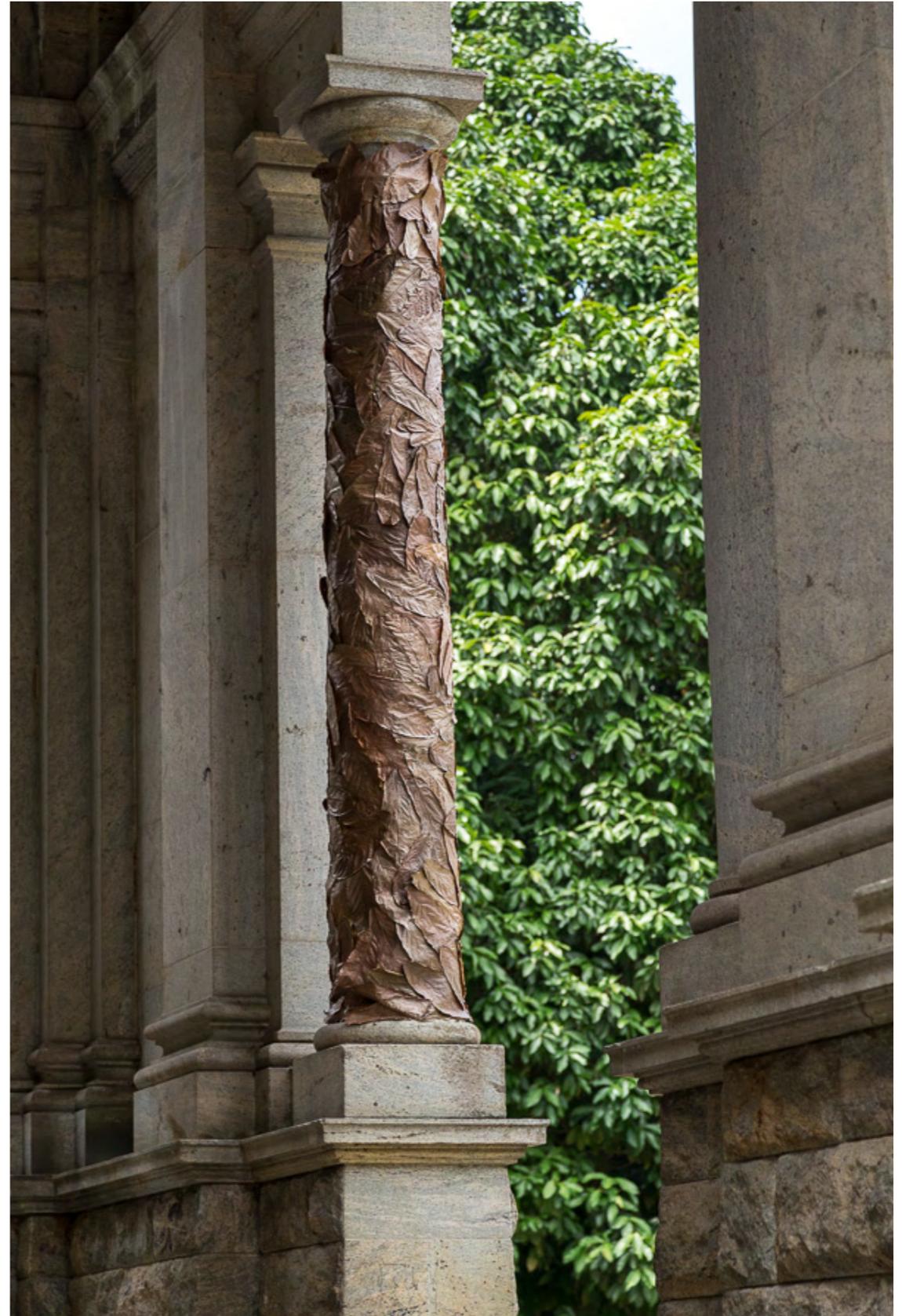
Above:

Daniel Escobar. The Shortest Story, LED displays and scheduling. The words “liquidação” (sale) and “lançamento” (launch) appear simultaneously in an unbroken cycle. 40cm x 120cm x 5cm, 2014

Courtesy: Daniel Escobar and Galeria Zipper (São Paulo)

Right:

Lia do Rio. Temple. Leaves collected in the Park and canvas. 3.80 x 0.60m, 1988/ 2015





Festival Performance Arte Brasil.

22-27.3.2011

Museum of Modern Art, Rio de Janeiro.

A unique national gathering of performance artists, curators and researchers. The event lasted seven days with a programming of live actions, lectures, workshops, screenings and installations. Its program occupied under the museum open architecture and the garden planned by Burle Marx in the 1960s. About fifty performance art professionals from five Brazilian regions were invited. The program was divided into two nuclei: Contemporary and Historical.

Image: Opavivará. *Bush*;
Corpos Informáticos, *Floor polishing*.
Garden interventions.

http://www.automatica.art.br/projetos_festival.php
Photos: Julio Callado

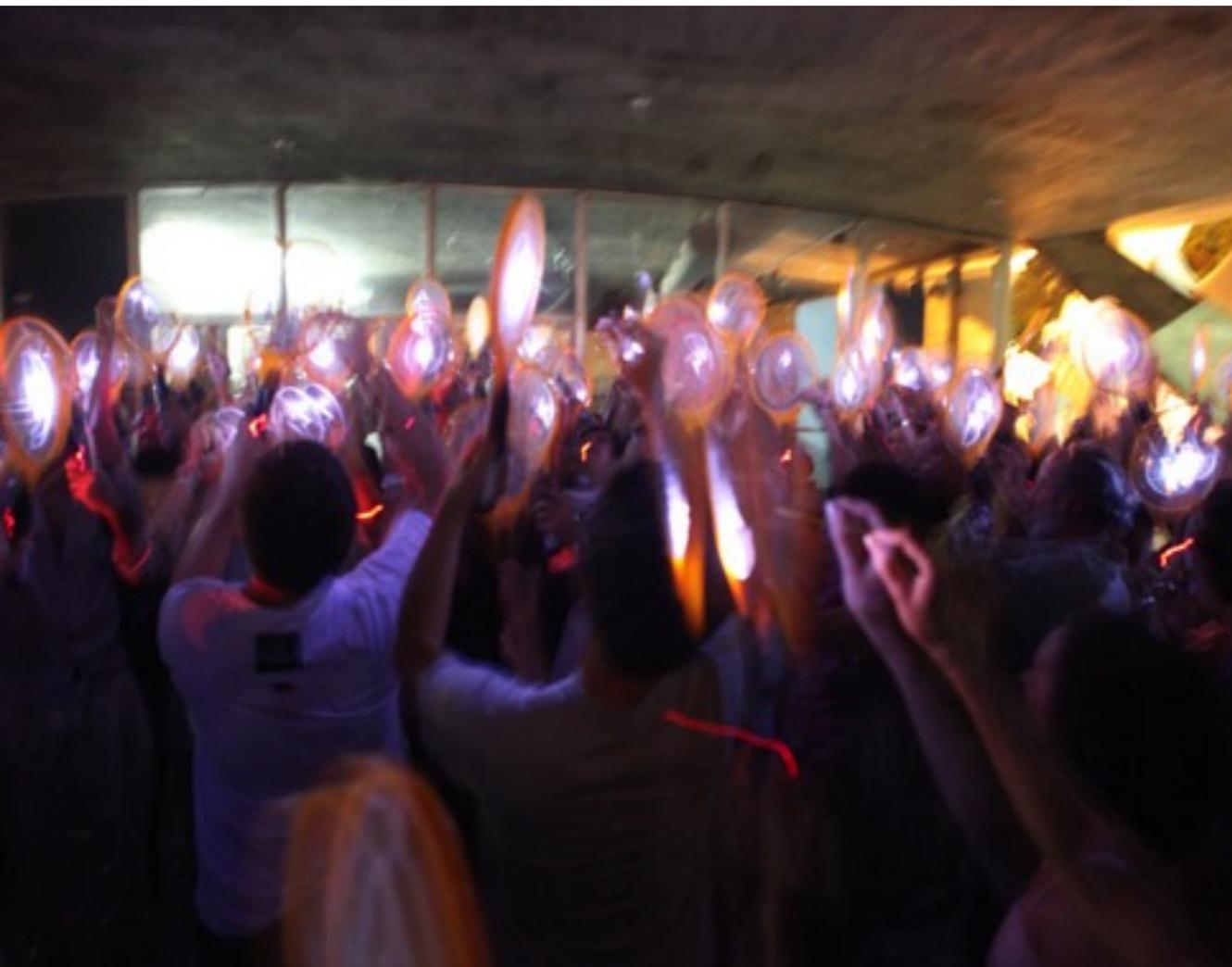


Corpos Informáticos. Floor polishes, 2011

Claudia Paim (in memoriam). Possibilities, 2011



Panel discussions with Lucio Agra, Otavio Donasci, Ricardo Basbaum, Paulo Bruscky, Yuri Firmeza.



Left: Ronald Duarte. *Choque de Monstro/Monster Shock*. Collaborative performance, 2001

Right: Experimental multimedia open workshop.

Images http://automatica.art.br/festival-performance-arte-brasil-2/performance-arte-brasil_01/



Performance Presente Futuro Festival I, II, III

2008-2010

Oi Futuro Media Arts Center, Rio de Janeiro.

The Performance Present Future festival was an international interdisciplinary event dedicated to the multiplicity of performance art and its integration with technological and scientific resources. The show featured live actions, lectures and video shows, bringing together historical and young artists.

ORLAN. Self-Statement lecture, 2008.

Photos: Julio Lira/ Automatica

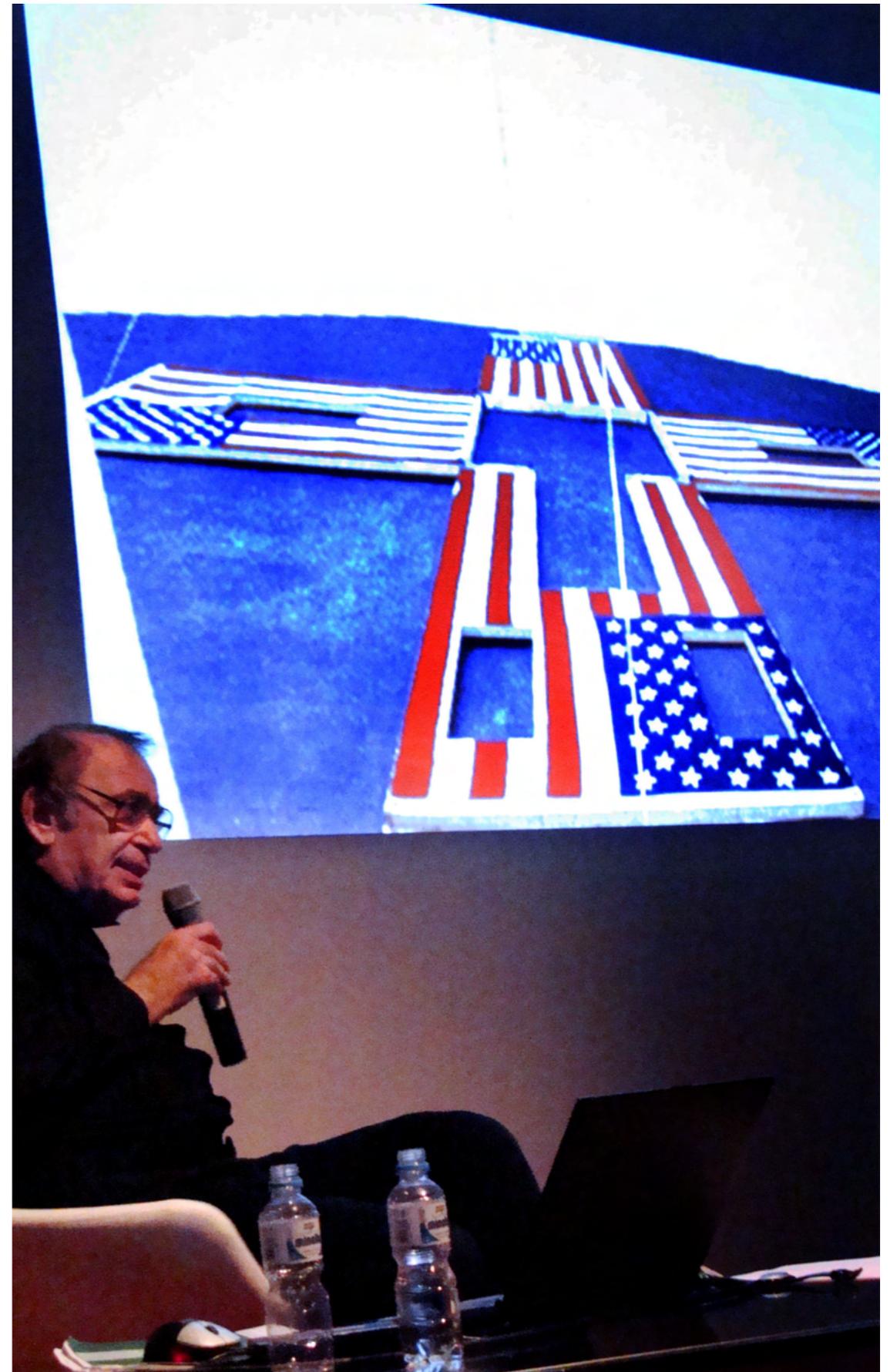


Above:

Videoconference: *Electronic Civil Disobedience - Inventing the future of activism after September 11*. With Ricardo Dominguez (Electronic Disturbance Theater), 2008

Right:

Vito Acconci (in memoriam). Lecture: *From words to action to architecture*, 2009.



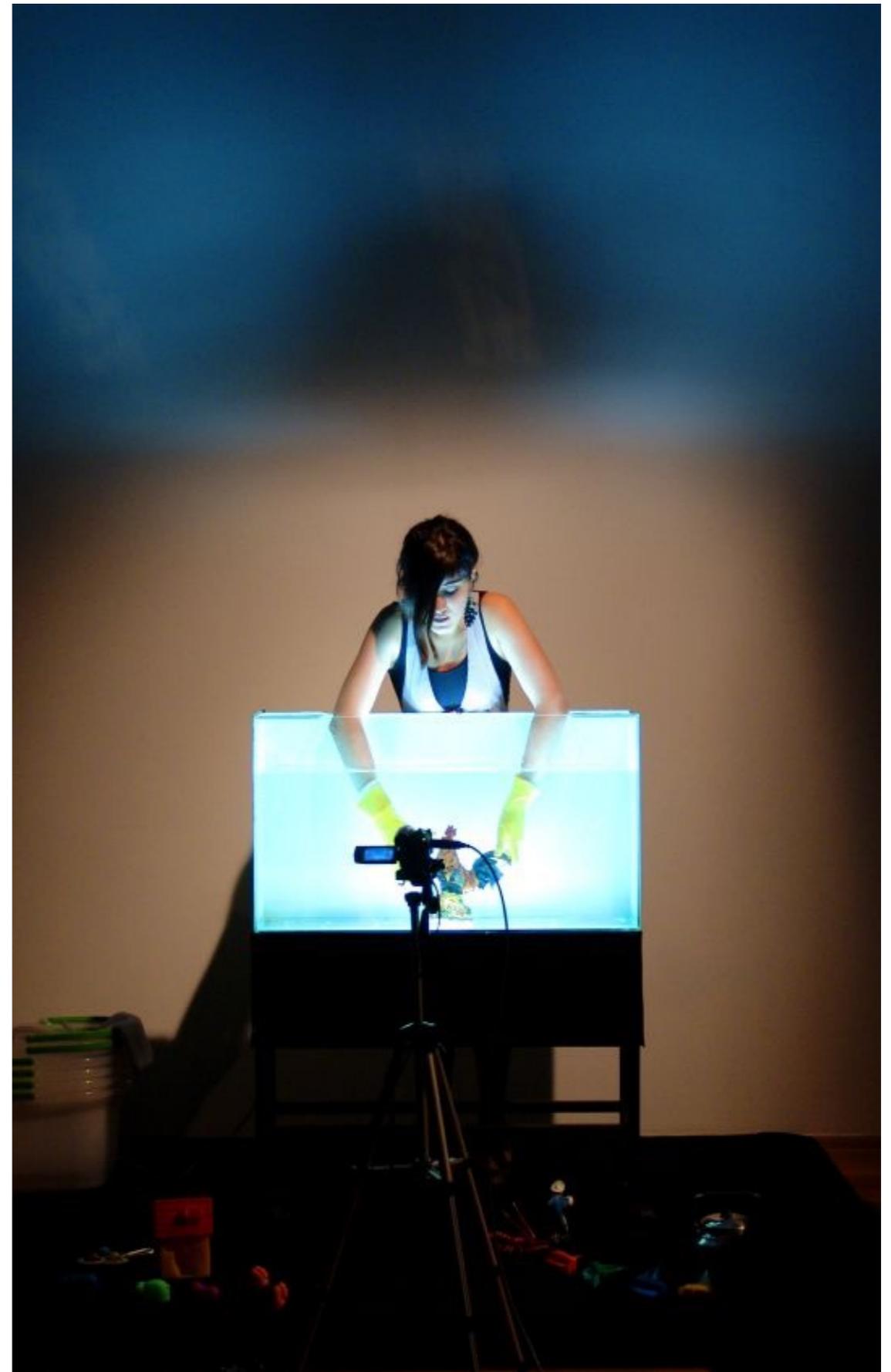


Above:

Yukihiro Taguchi. Contact. Comissioned outdoor performance and 3-channel installation, 2009

Right:

Vivian Caccuri. Memorabilia. Multimedia sound performance, 2008





Verbo

2005-2007

Galeria Vermelho, São Paulo

Verbo is an international festival of performance art still active, being one of the most outstanding of the Brazilian artistic scene, held by Galeria Vermelho. Between 2005-2007 curated of the program along with Marcos Gallon and Eduardo Brandão.

Teresa Berlinck. Cultural Kitchen, 2007

Photo: Teresa Berlinck.



Anti Laitinen. Snow Man, 2006. Supported by FRAME, Finland

Tiago Judas & André Feliciano. Talking Boxes, 2007
Mauricio Ianês. Covered in gold, 2006

Photos: Ding Musa and Daniela Labra





Gearinside/Perambulação (Wandering)

2003-2005

Rotterdam, NL

The project integrated 15 artists from Brazil and The Netherlands, It was an on-site program of urban investigations and artistic residency. Produced by Mirta Demare (AR-NL). Has the support of Rotterdam funds for culture; TENT.t; 2nd Rotterdam Architecture Biennale, *The Flood*.

Daniel Lima. *All that is above is as that which is below.*

Urban action, 2003

Photo: Cibele Lucena



Rubens Mano. Giving back a gesture (peanuts cone), 2003
Photo:: Rubens Mano.



Ricardo Castro. WAVA. Urban performance. Frestas Triennial, Sorocaba, São Paulo 2017

Thank You!