

## **Prof. Dr. Daniela Hochmann Labra**

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Independent Visual Arts Curator, Educator and Writer. Graduated in Theater Theory with a PhD in Art History and Criticism. She works mainly with modern and contemporary artistic practices from the Global South, with a focus on Brazilian and Latin American Studies, performance art, transmedia, and political art. She has curated several exhibitions in diverse institutions, project spaces and galleries, and published catalogues, books and essays in Latin America and Europe since 2003. Member of the artistic council of the Museum of Modern Art of São Paulo, Brazil, since 2022. She lives and works between Brazil and Germany.

### **Education**

2014 PhD in Art History and Criticism. Thesis: *International Legitimation of Brazilian Art, analysis of a course: 1940-2010*. Fine Arts School/ Universidade Federal do Rio de Janeiro, Rio de Janeiro. Brazil.

2013 Visiting PhD researcher at Universitat de Barcelona, Spain. CAPES/CNPq Grantee.

2005 Master of Arts. Thesis: *O artista personagem/ The artist as a character*. Institute of Arts. UNICAMP. Campinas, São Paulo. Brazil

2000 Expert in Communication and Arts. Complutense University of Madrid. UCM. Madrid, Spain.

1998 Bachelor in Theater Theory. School of Performing Arts. Universidade do Rio de Janeiro, UNI-RIO. R.J, Brazil.

### **Educational Online Project**

*ZAIT* – First online school for contemporary arts studies and curating in Portuguese language. Founder and director. Since 2020. Its content is critical, transhistorical and global, connecting fellows based in different locations in Brazil and abroad. [www.zait.art](http://www.zait.art) IG. @zait\_art

### **Selected Curatorships**

2025 *Regina José Galindo: Primavera Democrática*. Solo show. Galeria Portas Vilaseca. Rio de Janeiro, Brazil.

First solo show of the well-known Guatemalan performance artist in Brazil. Working since the 2000s, she developed internationally her deeply political work based on discussions about gender violence and historical colonial traumas. Her work is in major institutional collections such as MoMA and the Museum of Contemporary Art Chicago. She participated in major events such as Documenta 14, the Venice Biennale, the Gwanju Biennale, and others.

<https://www.reginajosegalindo.com>

2024 *Panmela Castro: Radical Ideas about Love*. MAR Museum of Art of Rio, Rio de Janeiro.

Institutional solo show of artist, educator and black feminist activist Panmela Castro. Her transdisciplinary work mixes installations, painting, gaming, sculpture, graffiti, live performances and collective actions. The exhibition was a live experience of 4 months with work-in-progress installations, interactive propositions, live actions and social media narrative. For its inventiveness, it was nominated for the best 2024 exhibition in Brazil by the SP-Arte board committee.

<https://museudeartedorio.org.br/programacao/ideias-radicais-sobre-o-amor/>

2023-24 *Franz Erhard Walther & Lygia Clark: Handlung als Skulptur*. Co-curated with Susanne Walther. Franz Erhard Walther Villa. Fulda, DE. Historical exhibition gathering for the first time these two major artists from the 20th Century and live art history. The project presented mostly exhibition copies of historical works to be handled and used by the audience. The expography was adapted with carpets and cushions to accommodate the

visitors during interactions with the objects.

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

2024 *Ana Mendieta Silhueta em Fogo / terra abrecaminhos*. SESC Pompeia, São Paulo. Historical exhibition of the Cuban-American performative artist. It presented 23 film works, 13 photograph series and one interactive sculpture. Her show was accompanied by a group exhibition co-curated with Hilda de Paulo (Porto, PT) featuring 25 contemporary and historical international artists, in a dialogue with Ana Mendieta. The project was followed by a program of live performances, talks, and concerts over 4 months.

<https://www.sescsp.org.br/editorial/silhueta-em-fogo-conheca-a-exposicao-que-reune-obras-de-ana-mendieta-no-sesc-pompeia/>

2022 *Panmela Castro: To Flaunt is to be Alive*. Galeria Luisa Strina, São Paulo.

In her first gallery solo show, the artist presented objects, paintings, graffiti, social media Stories, photos, and the performance *Consagrada/Consecrated*. In this action, she appeared publicly dressed in a gown, and with the word *Consecrated* carved into her bust, punctuated by crystal sparkles.

<https://www.luisastrina.com.br/en/artists/87-panmela-castro/exhibitions/>

2021 *FUSO International Video Art Festival of Lisboa*. Guest curator. Museu Nacional de Arte Contemporânea MNAC. Lisboa, Portugal.

Guest curator with the program *Free Falling*. With video works by Himali Sing Soin (India), Rodrigo Braga (Brasil-France), Biarritz (BR), Erin Coates (Australia), Letícia Ramos (BR), Emílio Domingos (BR), Janaína Wagner (BR-FR), Ana María Millán (Colombia-Germany), Marcela Moraga (Chile). The screening was followed by a public talk with Portuguese scholar Vitor Belaciano.

2021 *museo de la democracia*. Co-curator. Neue Gesellschaft für bildende Kunst, nGbK, Berlin.

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 a guest in the nGbK space. In collaboration with artists, theorists, activists, museologists and others, the museum presented 25 installations that seek to safeguard, imagine and interpret different relics of the memory of a post-democratic society. The program connected with initiatives and cultural micro-phenomena active in Latin America and Europe. Among the artists were: Doris Salcedo, Marilyn Boror-Bor, Kiyoshi Yamamoto, Michael Wesely, Ana Alenso, Maria Thereza Alves and Matheus Rocha Pitta. Co-curated with Teo Lagos Preller, Valeria Fahrenkrog, Paz Ponce Péres Bustamante, Marcela Moraga. Its extensive public programme of talks, screenings, performances and lectures was partially held online due to COVID-19. [www.ngbk.de/museo-de-la-democracia](http://www.ngbk.de/museo-de-la-democracia).

2017 *Frestas Triennial: Between Post-Truths and Events*. SESC Sorocaba, São Paulo, Brazil.

General curator. Curatorial assistant Yudi Rafael. This Triennial explored critically the ambiguity and uncertainty of concepts like truth, History, and normativity. Participated in 60 international artists of different generations whose works discuss formal imprecision, transdisciplinarity, performativity, gender and sexuality, social contexts, and temporality. Forty projects were commissioned. Thus, the Triennial occupied also public areas, cultural and pedagogical spaces, universities, shops and historical ruins along routes between the exhibition's main building and the city. Among the invited artists were installations from Guerrilla Girls (with a performance and *Complain Department*, 2016), Teresa Margolles, Wanda Pimentel, Hector Zamora, Susan Hill, the estates of Francesca Woodman, and On Kawara, presenting the audio performance *One Million Years*.

The public program included talks, screenings, urban interventions, live actions and a residency program supporting six individual artists and one collective.

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

2016 *The Virgins in Shoals and the Color of the Auras*. Museu Bispo do Rosário. Rio de Janeiro.

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

<https://museubispodorosario.com/publicacoes/CATALOGO-DAS-VIRGENS-EM-CARDUMES.pdf>

2015-16 *Depois do Futuro/After the Future*. Parque Lage Visual Arts School, Rio de Janeiro.

Exhibition and experimental platform for critical thinking and education in arts between the Parque Lage Visual Arts School and the Federal University of Rio de Janeiro. It lasted 10 months along an extensive public program with courses, seminars, screenings, performances and exhibitions gathering students, scholars, activists, artists and thinkers. The project ended with a final exhibition including students and international artists such as Runo Lagomarsino, Laércio Redondo, Maria Thereza Alves, Teresa Margolles, Daniel Beerstecher, Leonardo Herrera and others.

<https://www.memorialage.com.br/wp-content/uploads/tainacan-items/59866/141822/BREAVLL-0169.pdf>

2013 *Berna Reale: Void of Us*. MAR Museum of Art of Rio, Rio de Janeiro.

In her first museum show, the Brazilian artist from Amazonia presented five video performances shot between 2011 and 2013 in Belém, Pará. *Sem/Título* (No/Title), 2011; *Palomo*, 2011; *Ordinário* (Ordinary); *Soledad*, and *Americano*, all from 2013. The works were dedicated to victims of abuse of power and extermination commandos, to the incarcerated and to those who have lost themselves in social destitution.

<https://www.premiopipa.com/2013/09/vazio-de-nos-berna-reale/>

2011 *Festival Performance Arte Brasil*. Museum of Modern Art of Rio de Janeiro. Rio de Janeiro.

General curator. A unique national gathering of performance artists, curators and researchers. The event lasted seven days and offered a program of live actions, lectures, workshops, screenings and installations. The public program was presented in the atrium of the museum's modern building projected by Affonso Reidy, and the its garden designed by Roberto Burle Marx. Over 50 performance artists and scholars from five Brazilian regions were invited by five co-curators from across the country. The program was divided into the nuclei Contemporary and Historical.

<https://english.automatica.art.br/festival-performance-arte-brasil-ft>

2011 *Travessias/Crossings I*. Galpão Bela Maré. Favela da Maré, Rio de Janeiro

The project inaugurated the today established arts center located in the Maré slum. The space has positioned its inhabitants on the map of the city visual arts and cultural practices as active creators and questioning hegemonic agents and artistic history. During four weekends, its first inaugurational event presented an exhibition with 25 international and local Brazilian visual artists, and included open-air screenings, performances, DJs and

workshops. The role of the visual artist and contemporary Brazilian art in this universe became a powerful bridge between parties, expanding professional possibilities, stimulating conversations, critical thinking and meetings between inhabitants, critics, curators, gallery owners, artists, students and other interested participants. Co-curated with Frederico Coelho and Luisa Duarte.

<https://english.automatica.art.br/travessias>

2008-2010 *Festival Performance Present Future*. Oi Futuro Media Arts Centre. Rio de Janeiro.

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, installations and screenings, bringing together historical and young artists. Among those were ORLAN, Vito Acconti (lecture), Guerrilla Girls, Surveillance Camera Players, Mauricio Ianês, Yukihiro Taguchi, Vivian Caccuri and others.

2005-2008 VERBO performance art festival. Co-developer and curating. Galeria Vermelho. São Paulo-SP.

Verbo is the longest international festival of performance art in Brazil. The project was developed with Marcos Gallon and Eduardo Brandão. Among international names in its seminal editions were Finnish performers Antti Laitinen and Roi Vaara

<https://galeriavermelho.com.br/verbo/>

2007 *O Artista Personagem/ Artist as a character*. Centro Mariantonia/USP. This exhibition resulted from the MA in Arts at the Arts Institute of Universidade de Campinas, Unicamp. The investigation discussed the artistic performance realised for videos and photographs. The show, as the practical part of the historical research, offered a program of live performances and talks. <https://repositorio.unicamp.br/acervo/detalhe/413361>

2005 *Perambulação/Wandering - Projects on urban space*. 2nd Biennial of Architecture of Rotterdam.

As a continuation of GearInside Project, Perambulação integrated 15 artists from Brazil and the Netherlands. The project offered an on-site program of urban investigations, interventions 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.

2003 *GearInside - Urban Intervention as a Multicultural Exchange*. Witte de With / TENT.t. Rotterdam.

Co-curated with Mirta Demare. The project integrated 10 artists from Brazil and the Netherlands in an on-site program of urban investigations, context-based actions and artistic residencies.

## **Publications**

*Ana Mendieta Silhueta em Fogo / terra abrecaminhos*. São Paulo: Serviço Social do Comércio, SESC, 2023

*Arts of The Working Class Journal #21. Critical Tourism and Social Design*. Co-Editor. Berlin, May, 2022

*Revista Select 45. Latinx*. Co-editor. São Paulo, December 2019.

*Frestas Triennial. Between post-truths and events*. Co-editor with Ana Maria Maia and Julia Ayerbe. Exhibition Catalog. Sorocaba: SESC, 2017.

*Of Virgins in shoals and the colour of the Auras*. Rio de Janeiro: Museu de Arte Contemporânea Arthur Bispo do Rosário, 2017.

*Festival Performance Arte Brasil*. Rio de Janeiro: Automatica/Funarte/MinC, 2012.  
*Performance Present Future Vol III*. Exhibition Catalog. Rio de Janeiro: Automatica/Oi Futuro, 2011.  
*Wanda Pimentel at the MAC/João Sattamini Collection*. Niterói: MAC Niterói, 2010.  
*Performance Presente Futuro Vol II*. Exhibition Catalog. Rio de Janeiro: Aeroplano/Oi Futuro, 2010.  
*Performance Presente Futuro*. Exhibition Catalog. Rio de Janeiro: Contracapa/Oi Futuro, 2008.

### **Book Chapters & Academic Journals Selected**

*Lygia Clark – Eine fast unumgängliche Referenz. Rezeptionsgeschichte und Aktualität./ An almost unavoidable reference. History of reception and topicality*. In: *Lygia Clark Retrospektive Catalogue, Neue Nationalgalerie, & Kunsthaus Zürich*. Leipzig: Seemann Verlag, 2025. p. 233-240

*Terminaciones Nerviosas: a stream of conversation with Rubén D'Hers*. In: *Villa Romana Artistic Residency Publication 2024-2025*. Firenze: Villa Romana, 2025. (To be launched in September 2025).

*Interview with Daniela Labra*. In: AVELAR, Ana; IMPARATO, Marcela (Org.). *Curatorial Activism in Brazil*. SP: Mireveja Ed., 2025

*Lygia Clark & Franz Erhard Walther: Sculpture Body and Work-Act*. Berlin: Distanz, 2024 p.43-55

*Victor Arruda: Self Portrait with Lipstick*. In: *Victor Arruda*. São Paulo: Almeida e Dale, 2024. P. 138-150

*After the Future*. In: *Michael Wesely, The camera was present*. Berlin, Göttingen: Steidl, 2022.

*Guy Brett, Cinetic Art and the language of movement*. **Revista Concinnitas**, 22(42), p. 270–280. Universidade Estadual do Rio de Janeiro, 31.12.2021

*Brazilian Art Boom in the 2000*. In: REZENDE, Renato (Org.) *Contemporary Brazilian Art (2000-2020) – agents, networks, activations, disruptions [Vol. 2]*. Rio de Janeiro: Circuito, 2021.

*Performance Art, rebel files and critical fossils*. **Museology and Interdisciplinarity Journal**. V.9. P. 121-132. Universidade de Brasília, December, 2020.

*The naked body: that strange acquaintance*. In: DUARTE, Luisa; VELASCO, Suzana (Org.). *Arte Censura Liberdade - Reflexões à Luz do Presente*. Cobogó: Rio de Janeiro, 2018.

*Internationalization of Brazilian Art from the 1980's on and the construction of Hélio Oiticica and Lygia Clark as canonical references of this artistic production*. **Arte Ensaios** n. 33, 2017.

*Brazil is internationally known by its hot women asses*. In: BECHELANY, Camila; MESQUITA, André; PEDROSA, Adriano. *Histories of Sexuality*. São Paulo: MASP, 2017.

*Curator as researcher*. **Poiésis Magazine**, n 26, p. 29-34, Universidade Federal Fluminense, Dec., 2025

*Eine brasilianische tradition für Daniel Beerstecher*. In: MEYER, Werner. *Daniel Beerstecher. Unterwegs*. Kunsthalle Göppingen, 2016.

*Directions of brazilian art and marketed internationalization*. In: FINGUERUT, Silvia (Org.). *Art and Market*. Rio de Janeiro: Fundação Getúlio Vargas, 2016.

*SLOW: art production and the working society*. Scottish Sculpture Workshop. Aberdeen, 2013.

*The nowhere in somewhere: the art milieu in Brazil*. **Arte & Ensaios** n° 13, U.Federal do Rio de Janeiro, 2006.

### **Essays in periodics, independent publications, galleries selected**

36.<sup>a</sup> *São Paulo Biennial review*. *Texte zur Kunst*. To be published in November 2025

*Zeitgeist*. Monthly column. *Revista Celeste / seLect* on-line. Since March, 2025.  
<https://select.art.br/categoria/colunas/zeitgeist/>

*Jerónimo Rüedi*. Nordenhake Berlin. January, 2025.

*Felix Kiessling: Zucker*. Alexander Levy Gallery. Berlin, June, 2025.

<https://artsoftheworkingclass.org/text/old-worlds-representations-at-la-rochelles-museum-of-the-new-world>

*Is being hard to sing in Brazil: 34th São Paulo Biennial Review.* Arts of the Working Class Journal on-line. December, 2021.

*Processual and Transcultural: The 11th Berlin Biennale and the 34th São Paulo Biennial.* On-Curating 46, 2020. *Coletivos Brasil-Berlin.* Revista Select 43. June, 2019.

*Eder Oliveira, Paintings.* ZUM Magazine for Photography n.15. São Paulo, 2018.

*10th Berlin Biennale.* Select n. 40, São Paulo, p. 32-33. 2018.

O Globo Newspaper. Art critic. From April 2014 to May 2016.

*Annelies Vaneycken: Reporter without borders or the Other is you.* In: Journal of Unread Articles - Black Wires. Design Vlaanderen Galerie. Belgium, 2011.

*Art and politics: from performance to architecture* - interview with Vito Acconci. Revista Das Artes n° 7. 12/2009.

**Few texts Samples** <https://ufrj.academia.edu/DanielaLabra>

### Lectures selected

*Creative phases of Lygia Clark and Internationalisation of her work.* Lygia Clark International Symposium. Ibero-amerikanisches Institut and Neue Nationalgalerie, Berlin, October, 2025.

*A performative talk about Hudinilson Jr.* With Milan Ther, Director at Kunstverein Hamburg, and Ricardo Domeneck, Poet. KOW Gallery. Berlin. June, 2025.

*Lygia Clark & Franz Erhard Walther: Sculpture Body and Work-Act.* With Franz Erhard Walther and Susanne Walther. Distanz Verlag, Berlin. 2024

*Traverser: a research project on French colonial triangular trade.* Musée de L'Acquitaine, Bordeaux. 2022

*Camera Contact.* Screening and on-line talk with Mauricio Dias & Walter Riedweg. Kunst Werk, Berlin, 2022

*Hélio Oiticica and Gloria Sánchez: on-line talk with Lisette Lagnado and Emilio Tarrazona.* Mediator. Rethinking Conceptualism: Avant-Garde, Activism and Politics in Latin American Art (1960s-1980s). Ibero-Amerikanisches Institut & Instituto Cervantes Berlin. 2021

*Constructive project in Brazil between 1950 and 1960: concretism, neoconcretism and the consolidation of Hélio Oiticica and Lygia Clark as canons of an international Brazilian art.* Museum of Art of São Paulo, MASP. Online Masterclass. 2020

*Altamira. Introduction to the book of Caio Reisewitz,* by Artphilein Editions, Lugano. Friends with books Art Book Fair, Hamburger Bahnhof, Berlin. 2019

*From adversity we came: Learning from latinamerican decolonial theories, curatorial and artistic practices.* Graduiertenkolleg Das Wissen der Künste der UdK Berlin. 2019

*Harun Farocki. Talk at the artist exhibition.* Instituto Moreira Salles, Rio de Janeiro. 2019

*Wiener Aktionismus performances.* University of Rio de Janeiro, Rio; SESC Institute, São Paulo. 2019

*Perspectives on Contemporary Brazilian Art.* Art Berlin Fair 2018, Berlin. 2018

*Insurgencias. Professional orientation program for Latin american Artists.* Curatorial advise & critical mentoring. Agora Collective e.V., Berlin. 2018

*Frestas Triennial - Between post-Truths and Events: a case study on networks, circulations and artistic transits beyond centers.* International Conference: Through, from, to Latin America. Universidade Nova de Lisboa, Portugal. 2017

*Naked again? art and censorship in contemporary Brazil.* Kaap Horn. SOMOS Projekt, Berlin. 2017

*Arthur Bispo do Rosário Now.* With Eleonora Fabião. Bendik Riis: Archive and Parallels. Seminar at Kulturhuset, Fredrikstad, Norway. Org. Østfold University/Norwegian Theater Academy. 2016

*Exhibitions History: Videobrasil Festival 30 years.* Videobrasil Biennial. SESC Pompéia, São Paulo. 2014  
*Contemporary Art and the public.* Es Baluard Museum. Palma de Mallorca, Spain. 2013  
*Do not go out for the gift shop! Curatorial and artistic strategies in Brazil for a critical dialogue with the art system and society.* AECID Managua, Nicaragua. 2012  
*Body and Object in the Brazilian Videoart: 1969-2009.* Matucana 100. Santiago, Chile. 2009  
*Performance and social movements in Brazil. PSI # 12 Performance Studies International Seminar.* Queen Mary University, London, 2006. Granted by British Council Brazil.  
*GearInside Project /Urban Strategies in Brazilian Art.* Helsinki Academy of Fine Arts, Finland. 2005

### **Curatorial residencies**

2022 *Traverser: a research project on French colonial triangular trade.* Föhn Projects. Bordeaux, France.  
2013 Scottish Sculpture Workshop. Aberdeen, Scotland.  
2007 IASPIS International Artists Studio Program in Sweden. Stockholm, Sweden.  
2005 FRAME Finnish Art Exchange. Residence. Helsinki, Finland.

### **Grants & Prizes**

Post-doc Capes Fellowship with the research: *After the Future, ruins and reinventions of modernity in contemporary arts.* School of Communication at Universidade Federal do Rio de Janeiro, 2015-2016.  
*Gilberto Velho Thesis Award.* Category: Best thesis in Arts & Humanities. Federal University of Rio de Janeiro, 2015.  
*Festival Performance Arte Brasil.* Project granted by Brazilian National Foundation for the Arts, FUNARTE, 2011.

### **Languages**

Latam Spanish – Native Speaker  
Brazilian Portuguese – Native Speaker  
English – C1 level (Speaking, reading and writing)  
German – B1 level (reading and comprehension)